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CANARDAIN



SPRING BLOSSOMS

CANADA INK

BEING ISSUED OCCASIONALLY BY THE CANADA
PRINTING INK COMPANY, LIMITED, TORONTO, FOR PASSING
ALONG ITEMS OF INTEREST TO USERS OF INK

MARCH, 1930

NUMBER FORTY-ONE

Bill says: "*Regular customers are more likely to place orders than strangers.*"



THIS is our Golden Jubilee Year. We hope to make the next issue of *Canadaink* our "Historical Number."



SALES of Publishers News Ink have shown a steady increase throughout the past year. Weekly publishers are evidently finding it very suitable for their needs.



THE addition of new equipment and a re-alignment of our factory machinery for straight-line production is an assurance of our determination to give the Canadian printers the ultimate in efficiency and service for 1930.



THE character of the Easter season is beautifully expressed by the use of colors which symbolically convey something of the religious significance of this great Christian festival. Purple is indicative of the majesty and royalty of the sons of Jesse; while yellow and green—the colors of the spring sunshine and the new-born leaf—brings us the assurance and hope of resurrection.



CANADA INK for MARCH, 1930

OVERGLOSS No. 330 gives a splendid finish to all kinds of labels requiring a varnished or glossy effect. Works like ordinary ink. Does not heat or cause sheets to stick together. Dries in about 5 hours after printing. One dollar per pound.



OVER sixty members of Toronto Lithographers Union No. 12 visited our Color Studio on January 22nd. Mr. Conquer-good gave his new lecture on "The Age of Color." We gladly welcome visitors and trade organizations to spend an hour or so in a unique color environment.



THE trend in business to-day is towards increased volume. A bigger output means a reduction in the cost of production. Chain stores, mergers and business consolidations are proving this fact to be true. The buying public is being benefitted by greater purchasing power and a wider spread of overhead expense. These are times of keen competition, when selling prices are close and profits small. Increased profits can often be found in purchasing economies, by taking advantage of closer prices, by buying in larger quantities, and other considerations. There are very few people who do not respond to an opportunity to save money.



WE have become awakened to the value of the color appeal in salesmanship, and are realizing the importance of selling through the eye instead of through some of the other senses. The average individual is more likely to respond when attention is attracted. Astute book publishers have taken advantage of this factor and thousands of books on the newsstands, in bookshops and drug stores are being sold because they are dressed in bright and attractively printed jackets. Dull blacks and browns and grays are uninteresting and unattractive unless associated with warm bright colors which are dominant and compelling. Printers can take advantage of this new trend in colors by a greater use of the modernistic art in design and CANADA INKS for brilliant effects.

A Spring Song

THE "winter of our discontent" (as old Bill Shakespeare once said), is over and we now welcome another spring—changeable and provoking though it so often proves. It can well be dubbed the season of contrasts. It is the time of bubbling youth, joy and mating happiness. It is also associated with coughs and chills, sulphur and molasses, fertilizers, seed catalogues and "suckers runnin' in the creeks." The air is filled with the sweet and cleanly smell of leaves and green grass, of blossoms and all sorts of growing things; also with the demands of our wives and daughters for new raiment. The sienna-hued-hand-organ-grinder with his hurdy-gurdy is seen on the streets, and the rumble of the ice-wagon has supplanted the creak of the coal cart. The railway navvy has burned the dead grass along the railway tracks in the country, and the town dweller has spaded up his back-yard garden. It is the time of fond hopes, of beautiful dreams and love. It also rains like hell at times. The wild strawberry will soon be ripening on the warm hillsides and the white hawthorn spreading its sweet fragrance in "the fields beyant." Down in the swamps Mr. and Mrs. Mosquito, just newly married, have commenced an intensive production campaign and millions of their dirty pesky little brats will soon be tormenting the lives and legs of those who "dwell near nature's heart." It is a season of strong extremes—of hot days and chilly nights—of bright sunshine and spring showers—of early snowdrops and occasional snowstorms—of the lilting liquid melodies of the song birds and the ribald raucous cries of the crows and grackles. It is about the meanest, dirtiest and most uncertain time of the year but, darn its pesky hide—we like it because of its promise for more glorious days to come.



ENGRAVERS progressive proofs matched with Process Colors to suit press, paper and working conditions. Send sample of stock to be used whenever possible.



Keeping Customers

KEEPING customers is one of the most important factors in business success. When a customer's account begins slipping away, there is always a reason for it. And more likely than not, the reason is due to a disappointment in service. "A customer disappointed is a customer lost" is a true adage. Every lost account means not only loss of prestige but lost business, and that much less profit.

Real growth and profits lie in repeat orders, and these are obtained only by eternal vigilance in giving close attention to every little detail in service and manufacture. Goods must be maintained at an even level of quality. The price must be a fair one and in keeping with the class of work intended. Deliveries must be made when promised. Everything must be done to promote harmony and satisfaction with customers. Courtesy, fair treatment and promptness are mighty good reasons for increased business. They are good foundations for future growth and prosperity. It is always easier to get orders from regular satisfied customers than from strangers.



WHEN an order for special Ink is first received by us it is given a serial number. This is the number of its particular and distinguishing formula. As every Ink we manufacture carries a formula number, all that is necessary for future ordering is to mention this number. In addition to the formula, a sample of the Ink is kept for comparison. As much information about the order as possible is also recorded. This includes customer's name and place of business, name and speed of press, sample of stock (when possible), size of package, date and manner of shipment, and any other information which may be valuable for future reordering. This information is kept on file so as to be easily obtainable for repeat business. Within a few minutes after an order is received our Superintendent is in full possession of all the previously collated information. A realization of all the care and watchfulness given our goods in their process of manufacture is an assurance that CANADA INKS are made to satisfy.

Hanging On

MY grandad was a Yorkshireman of the old school—stern, stubborn and dour—but he had a lot of homely old sayings that were full of worldly wisdom. One, I remember well, was “It’s dogged as does it, lad.” Many times in after life that saying of his has come into mind, especially when there came a feeling to “chuck up the sponge,” on some seemingly impossible prospect. Hanging on and putting forth a little more effort has always proved profitable in the long end. In my early days on the road I recall one particularly hard boiled customer that I steadily called on for nearly four years, without seemingly making any impression. Then the tide slowly turned and we began to get small orders, until one day there came a surprise order of several hundred pounds of special colors. I use this illustration just to prove the truth of his saying “It’s dogged as does it.” There are numbers of successful men who are “sitting pretty” to-day because they hung on with a dogged determination to succeed. A little backbone is better than a lot of wish bone.



STERLING Black continues in popularity as a Halftone Ink with a wide range of usefulness. Special price in quantities.



SPRING is essentially a season of rejoicing—of flowers—of singing birds—and of glad raiment. For then “my ladye faire” blossoms forth in a bewitching and fascinating array of dainty color in costume and bonnet which enhances her beauty and charm—but sadly wrecks “the old man’s” pocketbook. The gayly printed *carton à chapeau* in which the smart shops are delivering these millinery creations (?) have been enriched by the “art and skill” of the box manufacturer and Ink maker.



The Pot of Gold

THE old saying that "a pot of gold lies at the foot of every rainbow" is being continually exemplified by the salesman's enthusiasm and ability to sell goods.

Ever since that early "September morn" when Eve—then just

starting in the fruit business—polished up a big red apple and handed Adam the first successful sales talk, it has been generally conceded that salesmanship is the magic key to the storehouse of business treasure.



Every printer, every manufacturer, every business man is primarily interested in the growth and development of his trading operations. The success

attendant on his efforts marks his wealth and prominence in the business arena.

As long as some people have things to sell and other people are willing to buy there are bound to be opportunities for salesmen. All that is important is the making of the right contact. To some that would appear to be a hard proposition. The gap between buyer and seller can be easily bridged by the right kind of constructive salesmanship. By that we mean the selling of useful suggestions and ideas rather than merely accepting orders.

Salesmanship and order-taking are two different breeds of cats. There is as much difference between them as between a live man and a phonograph. They both deliver words, but the phonograph lacks brains. A pad of paper and a pencil is about all the equipment necessary for order taking, but a live salesman hustles out to the marts of trade, uses his knowledge and enthusiasm and digs up new business. He is a prospector, on the look-out for likely showings that will "pan out" profitably.

Nearly every business man is on the look-out for opportunities of development, and will cheerfully welcome salesmen with real helpful ideas that are likely to sell more goods. I almost lose

patience with those chaps who hand out the alibi that "they don't believe their customers will be interested in new ideas, or wouldn't spend the money if they were." It might possibly be that new ideas have never been suggested.

Right now we have on file an idea for *Canadaink* that will not be used for some time. It was sold us by a far-seeing printers' salesman who is going to get the printing of the issue that contains his idea. There is nothing exceptional in this, but it shows that this particular salesman was able to sell us because he could "talk our language."

Every salesman must be the judge of his opportunities. If there aren't any fish in the lake it won't pay to go fishing. The territory must be studied and prospects located. When a prospect shows favorable signs it should be carefully nurtured and developed. A lot of personal attention is necessary. One call doesn't mean a sale, any more than one drive makes a golf game. There are not many members in the "hole-in-one" club.

Occasionally there are men who seem born to sell things, just as there are men born with an ear for music, a taste for good whiskey, or who can play par golf. Just the same there is a great deal of selling ability in the most of us that can be developed by a little extra thought and effort.

The "pot of gold at the foot of the rainbow" is being consistently located by the art and industry of the salesman.

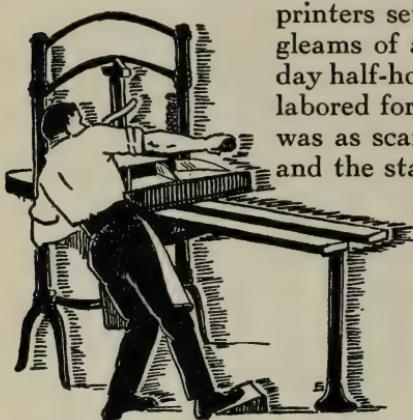


FROM Birmingham, England, comes the information that old country tramps and beggars now have their own newspaper. Its title is the "Abraham-man's News." "Abraham-man" is the slang term for vagabond. The paper is a single sheet of typed matter produced on a cheap duplicator. The price is 1 "flach" (1 cent).

The Days of Then

NOW and then some sentimental old codger remarks with a sigh that "Them wuz the good old days." I suppose old man Methuselah made the same funny crack in his time and day, while each succeeding generation of garrulous old timers have simply followed suit.

I'm fast getting into that period of the "sere and yellow" where I should be talking in the same manner. But not me, Josephine. I've lived through some of the so-called "good old days" (?) of the "seventies and eighties." and, by crickey, I wouldn't want to go back to them. I can quite clearly recall the time when newspapers were printed on a hand press, and when



printers set type by hand beneath the fitful gleams of a coal-oil lamp; when the Saturday half-holiday was unknown and workmen labored for sixty hours a week; when money was as scarce as the proverbial hen's teeth, and the standard pay for a laborer was \$1.00 per day; when a hired girl worked for \$4.00 per month, split the stove-wood and did the washing and ironing; when eggs were 3 dozen for a quarter, and dairy butter was packed in crocks for winter consumption at 16c. per pound; when steak was 10c.

a pound and liver was given away as cats' feed; when homes were illuminated with tallow candles or smoky kerosene lamps, and heated with a wood-burning range in the kitchen and a base-burner in the hall; when bath-rooms were almost unknown and the plumbing was located in a telephone booth at the end of the garden. Those were the days of boot-jacks, of spinning wheels, of sulphur matches, of lamp-posts, of wooden sidewalks, and of horse-drawn buggies over mud roads that were almost impassable in the spring; when a spelling bee at the school house or a lantern lecture by a returned missionary was a real diversion, and when Harry Lindley's Dramatic Company, or a barn-storming Uncle Tom show was the height of dissipation.

CANADAINK for MARCH, 1930

"The good old days!"—no siree! Take your "good old days" and give me the glorious moments of "right now," where every minute is full of golden opportunities to make life worth while. Where progress is so rapid and so many new things are being developed that most of them become old-fashioned before we get familiar with them. We've even got to run like blazes to keep up with ourselves. There are no longer any hidden places in the earth and sea. The ocean's league-long lanes have been travelled by submarines and the deserts traversed by motor-car. Science and research are daily uncovering new secrets, and making wonderful contributions to our happiness and improvement. Colleges universities, technical schools, and great libraries with their treasures, are everywhere. Daily papers come rushing from the presses with bewildering rapidity. Distance has been conquered, and the homesteader in his sod hut on the bare prairie, or the lonely trapper on the far fringe of civilization can keep in touch with the heart of human happenings by tuning in on a radio. The good old days! Huh! There never was a time in history when living was worth as much as *right now*.



Bill says: "*Some people are so expert they can pat your back and harpoon you at the same time.*"



SHORTLY after we moved into our present home a pair of "tramp" pigeons "homesteaded" under the eaves close by "the master's" bedroom. Left undisturbed, they were free to indulge in their amatorial proclivities. In old Biblical phraseology, 'they have been fruitful and multiplied—yea, even unto the fifth and sixth generation.' Their living quarters have evidently become too crowded. Every morning we have visible and objectionable evidence that some of the brood have been roosting near the front door. They also wake us up too early with their racket. At first we rather enjoyed the sound of their soft cooing, but now they have become a d—d nuisance and are prospective material for a pot-pie.

Habits are often like these birds. They get beyond control and soon become objectionable to others. Even flowers in the garden would degenerate to weeds unless kept within bounds.

The Divining Rod

WATER is the most priceless of all those things which contribute to the maintenance of human existence. Ever since the beginning of time, tribes and communities have located their habitations near lakes, rivers or streams, to be within easy access of a sufficient supply of water.

Man's first thought after building a home was to secure a water supply. Sometimes he was fortunate in locating a nearby spring, but in the majority of instances it was necessary to dig wells. When he was unable to locate an underground spring, the service of a professional water-finder would be secured. In the country places, even to this day, are individuals who seem to have an instinct for locating underground springs by the use of a divining rod. This was a double-pronged hazel or willow switch held lightly between each thumb and forefinger. When over the hidden spring it was supposed to turn in the operator's hand and point downward.

Out in our part of the country were several persons who had quite a reputation for water-finding by this method. I well remember how folks for miles around would send for Grandfather Hildridge to locate a new well. "Gramp" used a hazel rod for his operations, and I've seen him walk slowly over and around the desired location. When over the spring the rod would turn in his hand, despite his efforts to hold it. At least, that was his contention. I strongly suspect the old gentleman had a stronger belief in his knowledge of earth strata and human gullibility than in the reliability of the hazel switch.

The divining rod has had a very long existence, for it has been known since ancient days. It was sometimes called the "wand of Mercury" or "rod of Aaron." Many scientific persons have been believers in the seemingly occult powers ascribed to this magic wand and there have been related many strange incidents in connection with its use, the facts of which cannot seemingly



be disputed. Some natural cause will undoubtedly in time be discovered that will throw light on this obscure phenomena.

The modern magic wand that reveals the hidden treasures in business is the product of the printer, and printing Ink—CANADA INK—is the ingredient that is making this possible.



COLOR is the most persistent outstanding quality appearing in nature. It is the strongest single influence pervading our lives from without. It is present wherever the eye can see. No visible thing is without color. Every object is seen only as a color or combination of colors and their contour and detail is seen only as color or colors. While objects may have the added attributes of texture and aroma, conceived through our other senses of touch, taste and smell, our dominant and paramount impressions were obtained through vision. Color has been in the world since God first said "Let there be light." But it seems that only as man desired to use the colors of nature for his own adorning did he become conscious of their adaptability and usefulness. It can be safely stated that within the last half-century we have had a greater opportunity to see and understand color than in all the ages of history prior to that time. The development of new shades of brilliant dyes, the improvement of processes for reproduction, aided by the growth in the use of Printing Ink, have made us color conscious to such an extent that our own times are now being referred to as the dawn of "the age of color."



WHEN the Right Hon. J. H. Thomas, M.P., member of Ramsay MacDonald's Government, was over here a few months past he stated some plain facts about trade conditions between Canada and England, which are worthy of consideration. He said, according to an item in "Efficiency Magazine," "That in 1928, 379 freighters came into Montreal *empty* to carry wheat to Great Britain. The wheat-shippers had to pay a higher freight-rate because of these ships coming 'in ballast'." Why were they empty? Because Canada buys four times as much from the United States as it does from Great Britain. What price Empire trade?

« THE DAY'S WORK »

A COUNTRY printer writes that : "We cannot get the same results with process plates as the engraving companies, or even the city printers. We buy the Inks that are specified but that doesn't seem to help any. We think it is the kind of paper that is used. Have you had any experience with other printers over this question ?"

—The difficulty in exactly matching engravers proofs is a common cause of complaint with many printers. In our opinion the fault (if it can be called that) seems to result from three distinct factors—Ink, paper and printing methods. The engraver pulls his proof in a slow careful manner, with a full-bodied heavy Ink. Solids are covered with a full body of color and high lights almost bare. Double brushed coated proving paper of the highest quality is used, which, in many cases is too heavy for commercial use. Every care is taken in proving, and often a dozen or more proofs may be pulled before one is finally selected for the customer's approval. This is a perfectly natural procedure. An engraving company is entitled to send out proofs of its product as near perfect as possible. The average printer's working conditions, however, are quite different. Paper of a totally different quality and finish is but one of his problems. Inks of quite a different consistency are necessary. They must have the right flow, body, tack and drying properties, to avoid offset, make speed and give continuous pressroom production in order that a profit should be made on the work. There is often a further handicap in lack of experience in some country offices, though these conditions are being rapidly remedied through the increasing use of color in advertising. Considerable progress has also been made by the adoption of Standard Process Colors, whereby the engraver is enabled to pull proofs with the same shades of Ink as will eventually be used by the printer. Often the same papers are used. The variance in the methods of printing still continue. Closer co-operation and a more sympathetic understanding of each others necessities would go a long way towards removing the trouble.

IS the paper or Ink at fault when an Ink powders or chalks on the surface of a coated sheet?

This is hard to determine without having actual samples of both Ink and paper. Our experience has been that faulty coating or green and unseasoned stock is responsible for a big percentage of this trouble. Unsuitable Inks may also have been partly responsible. Inks are made to dry under normal working conditions. A standard trouble-proof Ink should dry in about 8 or 10 hours. When an Ink takes longer time than a day to dry on coated stock, it is reasonable to suppose that some other influence is responsible. When a sheet is very "green," it contains more than the average amount of moisture. This excess moisture retards drying and the varnish soaks into the coating leaving the pigment matter to chalk or powder on the surface. The Ink may remain in this condition for some time or until the stock becomes seasoned. If there is any danger of this condition existing it is wise to add a little paste dryer. With the wide variety of papers in daily use, it is almost impossible to tell how Inks will act without making proper tests. An Ink pat-out should be made on the actual stock. This can easily be attended to a day or so in advance or even while the form is being made ready. If it is a work-and-turn job it is well to test both sides of the sheet. We have known of cases where one side of the sheet gave a different effect than the other. (I expect Geo. Allen will take exception to this statement, even though it is true.)

Coated stocks are not all alike, and when printed with the same Ink will not always give the same results. We made tests some months ago on seven different sheets of coated stock with process yellow, for a colortype job. We found that after 10 hours, two of the sheets were too bone dry to properly take the next color, three were in proper drying condition, while on two the Ink could be rubbed off in a powder.

Inks should not be printed on strange papers without first making tests. Even then, if there is any doubt, a sample of stock should be sent to an Ink man and suitable Inks made up. All information obtainable should be sent—kind and size of press to be used, pressroom temperature, time of expected drying, and proofs of form if possible. It helps to a more intelligent understanding of the situation.

« THE NOON HOUR »

HHELP!—Husband (drowsily, as wife seats herself on his knee): “Dear Sirs, we are in receipt of yours of the 10th!”—*Tatler*.

WITH THE CROWD

“I see that Miss Peach has joined the great majority,” said Jones. “What!” exclaimed Brown. “She isn’t dead, is she?” “No,” replied Jones. “She has married a man named Smith.”—*Pathfinder*.

NOT SO SPEEDY

“HOW bashful you are!” a pretty girl said to a young man. “Yes,” said he, “I take after father there.” “Was your father bashful?” “Was he? Why, mother says if father hadn’t been so darn bashful I’d be four years older.”

THE RIGHT INSCRIPTION

AMOTORIST touring Wales was struck and sometimes amused by the inscriptions in Welsh which he saw in various parts of the country.

One morning in a hotel when the attendant was showing him to his bath, the visitor paused before the inscription on the mat.

“Tam Htab,” he mused; “I suppose that’s Welsh for ‘Welcome.’”

“No, sir,” said the attendant, “the bath mat happens to be upside down.”—*Public Opinion*.

KEEP COOL

“NO! No! Absorbine,” said the shipper, “There is no special standard color for awnings. They come all shades.”

MR. MILQUETOAST’S ERROR

“NOW,” asked the lady lecturer, “If there is a man in this audience who would let his wife be slandered, and say nothing, let him stand up.” A meek little man rose to his feet. The lecturer glared at him. “Do you mean to say you would let your wife be slandered and say nothing?” she cried. “Oh, I’m sorry,” he apologized, “I thought you said slaughtered.”

HIS OLD STUFF

Acertain salesman was proposing to his best girl.

“And, sweetheart,” he finished, “I’ll lay my whole fortune at your feet.”

“It isn’t a very big fortune,” she reminded him.

“I know, dear,” he replied, “but it’ll look awfully big beside your little feet!”

SO LIKE

L’IL piccaninny. Looks just like his poppy; Don’t know what to call him, ‘Les it’s Carbon Copy.

THE OLD SAD STORY

AT last I realized that our strained relations could not continue any longer. I had to admit that the end was near and that a break was inevitable. For months I had labored under a delusion and refused to believe that my wife could consider such perfidy. Poor, silly, blind fool that I had been! I now knew the meaning of all those subtle hints, and sly allusions which had been cast at me lately. While I had been living in a fool's paradise she had been secretly preparing for a separation. I wouldn't quarrel with her. If she was determined to leave me after all our years of married life I would let her go quietly and avoid trouble. So I said to her: "All right, if your mind is made up to this rash action—*get twin beds.*"



THE CRITIC'S CHOICE

ANY color, so long as it's red,
Is the color that suits me best,
Though I will allow there is much to
be said

For yellow and green and the rest;
But the feeble tints which some affect
In the things they make or buy
Have never—I say it with all respect—
Appealed to my critical eye.

There's that in red that warmth the
blood,
And quickeneth a man within,
And bringeth to speedy and perfect bud
The germs of original sin;
So, though I'm properly born and bred,
I'll own, with a certain zest,
That any color, so long as it's red,
Is the color that suits me best.

—Eugene Field.



VISITING Relative—"And when
was the baby born?"
Modern Father—"Between the sec-
ond payment on the radio and the
tenth on the car."

NO RELATION

A hotel chambermaid was tipped a half-a-crown not to give away the fact that a couple just arrived were newly married, following upon her having looked in their room and found them disposing of the confetti.

Going along the corridor a lady guest stopped her and queried—"Honeymoon couple in the end room, aren't they, Mary?" Loyal to the half-crown, Mary replied—"No, Madam, you're quite wrong; they're just friends."—*Efficiency Magazine.*



COFFIN VARNISH

AN old-timer says that a fairly good quality of "bootleg liquor" can be made by using the following ingredients:—1 pint shellac, 1 wildcat, 2 gatling guns, 1 pint sulphuric acid, 4 rattlesnakes, 1 skunk, 3 lbs. cayenne pepper, 2 lbs. fish scrap, 6 oz. gunpowder, 1 lb. rusty nails, and $\frac{1}{2}$ gal. marsh water. Stir well and set in shade to cool.



IDENTIFIED

The bank teller in a snippy way said "I don't know you madam!"

The woman was red-headed, and she got "red-headed" in a minute. She said, "Oh, yes, you do. I don't need anyone to identify me. I'm the red-headed 'hen' next door to you whose 'imps of boys' are always running across your garden. When you started to town this morning your wife said. 'Now, Henry, if you want a dinner fit to eat this evening, you'll have to leave me a little money. I can't keep this house on 'Christian Science.''"

"Here is your money," interrupted the paying teller very faintly.—*Exchange.*



WE could print a lot more jokes like these—some better,—but what's the use? You'd only laugh at them!

PADSIT—a cold padding cement—always ready—no waiting—will not become hard or brittle—makes a perfect pad.—Colors White and Red. Sold by us in quart tins only.



WE have a few copies left of "On The Spanish Main," a booklet recently issued by our Advertising Department. Requests for a copy will be gladly complied with as long as the supply lasts.



THE cover design of this issue is by Frederick Coates, an artist whose work has appeared in previous issues of *Canadaink*. Special flat-drying Inks were made to match the artist's sketch, at which our workmen are particularly skilful. The stock used on cover and inside is Bard of Avon. The entire production is Canadian made.



Bill says: "*Experience is something that's easy to get and hard to use.*"



THE growth in the use of cartons for marketing all kinds of commodities has greatly benefitted the Ink industry by giving it greater volume of output. Many of the cartons in use have solid all-over designs in two or more colors. Inks for cartons must be reasonable in price and have economical covering properties. They must also possess a high degree of permanency so as to retain their brightness of hue during the period they are displayed on a merchant's shelves. Nothing will discourage the sale of package goods so quickly as a faded, worn-out appearance. It gives the effect of contents being old and shop worn. Customers will quickly react in favor of new and fresh looking-packages. The age of the contents of a package is often judged by its appearance.

Canada Carton Inks are made of specially tested materials guaranteed by the dry color manufacturers as permanent. After Inks are made we make further tests with a fadeometer lamp. Printed samples are exposed to violet rays of 600 candle power for a stated period, which enables us to definitely determine the degree of permanency under light exposure.

Canada Inks

MAY BE OBTAINED FROM

VANCOUVER

SMITH, DAVIDSON & WRIGHT, LIMITED

MONTRÉAL

SEARS COMPANY CANADA LIMITED

HAMILTON

BUNTIN, GILLIES & CO., LIMITED

WINNIPEG

SEARS COMPANY CANADA LIMITED

AND PUBLISHERS' NEWS INK

HALIFAX

SAINT JOHN

SCHOFIELD PAPER CO.

TT

OR DIRECT FROM OUR FACTORY

15 Duncan St., Toronto 2

AGENTS FOR NEW ZEALAND

W. H. SIMMS & SONS, LIMITED

CHRISTCHURCH





* OLD UPPER CANADA COLLEGE IN 1830 *

Historical Number
CANADAINK



UPPER CANADA GAZETTE.

OR

AMERICAN ORACLE.

THURSDAY, APRIL 18, 1793.

JOHN GRAVES SIMCOE. PROCLAMATION

For the suppression of Vice, Profaneness & Immorality.

BY HIS EXCELLENCY.

JOHN GRAVES SIMCOE, Esquire,
Lieutenant Governor & Colonel Commanding His Majesty's
Forces, in the Province of Upper Canada.



WHEREAS it is the indispensible duty of all People, and more especially of all Christian Nations, to preserve and advance the Honor and Service of Almighty God; and to discourage and suppress all Vice, Profaneness and Immorality, which if not timely prevented may justly draw down the Divine Vengeance upon Us and our Country! And His Majesty having for the promotion of Virtue, and in tenderness to the best interests of His Subjects, given command for causing all Laws made against Blasphemy, Profaneness, Adultery, Fornication, Polygamy, Irregular Prostitution of the Lord's Day, Swearing and Drunkenness, to be strictly put in Execution in every part of the Province, I do therefore direct, require and command the Peace Officers and Constables of the several Towns and Townships, to make presentment upon Oath, of any of the Vices before mentioned, to the Justices of the Peace in their Session, or to any of the other temporal Courts: And for the more effectual procuring herein, all Judges, Justices and Magistrates and all other officers concerned for putting the Laws against Crimes and Offences into execution, are directed and commanded to exert themselves, for the due prosecution and punishment of all persons, who shall presume to offend in any of the kinds aforesaid; and also of all persons that, contrary to their duty, shall be remiss or negligent in putting the said Laws in execution. And I do further charge and command, that this Proclamation be publicly read in all Courts of Justice, on the first day of every Session to be held in the course of the present year, and more especially in such of His Majesty's Courts, as have the Cognizance of Crimes and Offences; recommending the same, to all Christian Ministers of every denomination, to cause the same Proclamation to be read four times in the said year, immediately after Divine Service, in all places of Public Worship, and that they do their utmost Endeavour, to incite their respective Auditors to the practice of Piety and Virtue, and the avoiding of every course, contrary to the pure Morality of the Religion of the Holy Gospel of Jesus Christ.

GIVEN under my Hand and Seal at Arms at the Government House, NAVY HALL, the Eleventh day of April, in the Year of our Lord One thousand seven hundred and Ninety-three, and in the Thirty-third Year of His Majesty's Reign.

J. G. S.

By His Excellency's Command,
Wm. JARVIS, Secretary.

THE KING'S SPEECH TO BOTH HOUSES OF PARLIAMENT.

December 13, 1792.

My Lords and Gentlemen, HAVING judged it necessary to embody a part of the militia of this Kingdom, I have in pursuance of the provisions of the law, called you together within the time limited for that purpose, it is on every account, a great satisfaction to me to meet you in Parliament at this conjuncture. I should have been happy if I could have announced to you the secure and undisturbed continuance of all the blessings which my Subjects have derived from a state of tranquillity; but events have recently occurred which require our united vigilance and exertion in order to preserve the advantages which we have hitherto enjoyed.

The seditious practices which have been in a great measure checked by your firm and explicit declaration in the last session, and by the general concurrence of my people in the same sentiments, have of late been more openly renewed, and with increased activity. A spirit of tumult and disorder (the natural consequence of such practices) has shewn itself in acts of riot and insurrection, which required the interposition of a military force in support of the Civil Magistrate. The industry employed to excite discontent on various pretexts and in different parts of the kingdom has appeared to proceed from a design to attempt the destruction of our happy constitution, and the subversion of all order and government; and this design has evidently been pursued in connection, and concert with persons in foreign countries.

I have carefully observed a strict neutrality in the present war on the continent, and have uniformly abstained from any interference with respect to the internal affairs of France; but it is impossible for me to see, without the most serious uneasiness, the strong and increasing indications which have appeared there of an intention to excite disturbances in other countries, to disregard the rights of neutral nations, and to pursue views of conquest and aggrandizement, as well as to adopt towards my allies the States General (who have observed the said neutrality with myself) measures which are neither conformable to the law of nations, nor to the positive stipulations of existing treaties. Under all these circumstances I have felt it my indispensible duty to have recourse to those means of prevention and internal defence with which I am entrusted by law; and I have also thought it right to take steps for making some augmentation of my naval and military force, being persuaded that these exertions are necessary in the present state of affairs, and are best calculated both to maintain internal tranquillity, and to render a firm and temperate conduct effectual for preserving the blessings of peace.

Nothing will be neglected on my part that can contribute to that important object, consistently with the security of my kingdom, and with the faithful performance of engagements which we are bound equally by interest and honour to fulfil.

CANADA INK

*Being Issued Quarterly by the CANADA PRINTING
INK COMPANY, LIMITED, TORONTO, for Passing
Along ITEMS of INTEREST to USERS of INK.*

JUNE, NINETEEN-THIRTY

NUMBER FORTY-TWO

BILL SAYS: "*A broken promise is just another liability.*"



THIS year of 1930 not only marks our fiftieth birthday, but it is also the 100th anniversary of the Upper Canada College. As our factory is located on part of the old original site of the first college we are linking its history with the story of our own development.



THROUGH special arrangements with the Munsell Color Company, we are enabled to supply to our customers copies of the Munsell Book of Color (special abridged edition) on terms particularly attractive. We believe that this book, with its orderly arrangement and definite nomenclature of 400 samples of color, will prove valuable to the printing industry. The book is quoted at \$15.00 (Baltimore), approximately \$20.00 in Canada. Write us for further particulars.



THIS issue's "tip-in" is a fac-simile of the front page of the first number of "The Upper Canada Gazette," which was the first paper published in Upper Canada. Issued by Louis Roy in 1793, at Newark, now known as Niagara-on-the-Lake, it was moved about 1800 to the new capital of York (Toronto) where it is still published as a government journal. The original is in the Legislative Library at Ontario Parliament Buildings, and the old press on which it was printed is in the museum at the Normal School, Toronto.

OUR FIFTY YEARS

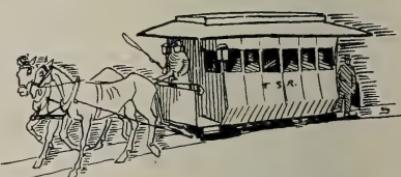
THIS year marks an event in the history of this Company, for it is our Golden Jubilee. It was in 1880—fifty years ago—that the founders of this Company—a pioneer Canadian Printing Ink plant—began operations in a small building on the banks of the Don River near the corner of Gerrard and River Streets.

The first few years of existence were real pioneering ones—beset with the vicissitudes and difficulties attendant on a newly established business in a new country. The Company made little growth until the late Mr. Corcoran assumed control. Under his practical management the Company began to make noticeable progress, and bigger quarters were soon required.

For many years the factory was situated at the foot of Bay Street, where the new Union Depot is now located. A plot of land was afterwards procured in what was then the Old Upper Canada College grounds, and a new building erected. This is now 15 Duncan Street—our present location.

When we started in business fifty years ago the eastern boundary of Toronto was the Don River and the western was Dufferin Street, or the “side road” as it was commonly called, until named in honor of the Earl of Dufferin, Governor-General of Canada from 1872-1878. The northern boundary was the sand road of Bloor Street which divided the city from the village of Yorkville. Fringing these boundaries the city was encircled by a number of villages soon to be absorbed into the city proper.

Horse cars were the local means of transportation, replaced in winter by lumbering omnibuses, with an evil-smelling oil lamp for light and pea-straw on the floor for warmth. Of roads the less said the better. The sobriquet, “Muddy York,” earned many decades before was still deserved. The wooden sidewalks, except where an enterprising merchant had flag stones, were high above the roadway and deep gutters lined with cobble stones drained off the superfluous water. Wooden plank crossings bridged these gutters at street corners for



1880

CANADA INK

1930



OUR FIRST BUSINESS CARD ISSUED ABOUT 1884, COMPOSED BY
HAND WITH TYPE, ORNAMENTS AND RULE

the convenience of pedestrians. The streets were lighted by gas lamps at infrequent intervals and the lamp-lighter, with a dinky little ladder, hurrying at dusk from post to post, was a familiar sight.

While the majority of the familiar names of printers of those days have passed away, there are still to be found names on our books that have been regular customers ever since the company's commencement.

Being in a retrospective mood we look back with awe and wonderment on a changed world since those early days. There were very few telephones or electric lights, no electrically-driven machinery, no automobiles or phonographs, no submarines or aeroplanes, no "talkies" or movies, no radios—and no appendicitis. Typewriters were a curiosity and fountain pens a novelty.

In the printing offices there were no linotypes, monotypes or other type-setting or type-casting machines; no two-color, automatic or offset presses or any of the modern labor-saving accessories; presses were slowly fed by hand and the automatic feeder undreamed of. Half-tones, process color plates, coated papers, mechanical over-lays and dozens of other inventions did not come along until years afterwards.

In our own business we have endeavored to satisfy the growing demands of the trade and have kept pace with the march of progress. We have anticipated and introduced several innovations that have established our reputation and standing among the leading makers of Printing Inks.

We introduced the first net printed price list, with the same quantity prices without discrimination to anyone; and were the first Ink Company to have grinding mills and factory walls painted white. We early installed the fadeometer lamp for testing permanency of colors; and inaugurated a color studio for the study of color and the Munsell system of color notation. Hundreds of illustrated lectures have been given by members of our staff at home and elsewhere, on "Color" and "Printing Ink." We conduct a service department with modern appliances for testing and proving Inks. For a number of years we were the only Ink Company publishing an advertising house organ. (*Canadaink* is now in its eleventh year of publication.)

CANADAINK COMPANY, LTD.



WATER-POLE INK - £2.50

SPECIMEN PAGE OF FIRST SAMPLE BOOK, PRINTED FROM
WOOD ENGRAVING

1880

CANADA INK

1930



AN EARLY INVOICE—ORIGINAL IN FIVE COLORS.

HAND COMPOSITION.

Our factory is operated under safe, sanitary and humanitarian conditions. We long ago discarded the dirty and dangerous open shafting and belting. All machinery is driven by individual motors with silent chain drive. Shower baths, individual wash basins and steel clothes-lockers, holidays with pay, profit-sharing, group insurance, etc., all contribute to the comfort, contentment and health of our employees. These extra attentions have been amply repaid by better and greater production, closer departmental co-operation, and a warmer *esprit de corps* throughout our entire organization; while the installation of modern labor-saving machinery and appliances have enabled us to reduce manufacturing costs and give our customers a wider selection of colors at reasonable prices.

As we look backward over a half-century of association with the physical requirements of the printing business there comes a feeling of pride in the realization that it has been our great privilege to have contributed some small portion to the growth and development of Canadian progress and advancement.

A BLACK INITIATION

LOOKING back over the years of memory (as many other grey-haired old codgers are wont to do)—and more especially at this time of our business anniversary—it seems that I have always been associated with Printing Ink—and CANADA INK at that. It is nearly 45 years since I received my first introduction to the useful and popular commodity, which, for many years, has supplied my family with cakes and ale and kept us out of the bailiff's hands. It happened on one of our home town papers where I had brazenly and successfully applied for an opportunity to be placed on its weekly pay-roll. Prior to that time I had spent two years in high school and with the confidence of callow youth, decided that I had soaked up enough "book larnin'" to start on life's adventure. Always fond of books and reading—and as the printing business appeared to be an ancient, honorable and apparently lucrative calling, and as it also offered an opening for the display of my peculiar talents—I would be a printer. Imbued with this exalted idea I interviewed the proprietor of our leading home town paper to whom I stated my budding ambitions. Evidently impressed with my colossal effrontery (or my domestic Plantagenet beauty), he decided to take a chance, and allow me to wander loose among the office's italic quads and rubber quoins.



Early one Monday morning (ten minutes or so before Sam Rayson's time for ringing the seven o'clock town bell) saw me waiting to be admitted to what was to me then—and still is—"a sanctum sanctorum." Thus another neophyte was added to the long list of typographical disciples of old John Gutenberg, and I was started on a colorful and affluent career at the princely stipend of \$1.00 per week for only 60 hours labor. This monetary dissipation was to remain in force for six months. At the end of that period, whether it was justifiable or not, I would receive a

further increase of 50c per week. This extravagance was to continue every six months until the full term of five years was completed.

My dear mother, in deference to the dignity of my new literary occupation—or her good fortune in getting me started in some useful employment—decided that I should appear in apparel befitting the importance of the occasion. So the first day of my service saw me garbed in my best and only tweed suit, further augmented by an old-fashioned, stiff-bosomed, back-buttoned, b'iled, white shirt, with a new paper collar and a bright-colored butterfly-winged "store" tie, which was fastened by a small elastic loop to a bone collar button. Wearing a pair of freshly blackened, copper-toed boots, and with my raven and rebellious thatch well oiled to keep it in submission, I looked like a country fashion plate of sartorial perfection.

It was in early April that I began my servitude. Now April was one of the months when the country printing offices were generally busy printing engagement notices for the genetically active *genus equus*. So it was fated that I should become acquainted with the viscous and adhesive properties of Printing Ink by way of a horse-bill, a hand press and a white shirt.

In those early days our office used a Washington hand press for printing all its quarter or half-sheet bills—of auction sales, horse routes, garden parties, picnics, etc. A journeyman (assisted by the "printer's devil" to do the rolling) applied the hand-lever power and the bills were turned out at the bewildering speed of 150 per hour. The form was rolled by a long hand roller to which the Ink was supplied as required by a small hand brayer or a piece of shingle.

Fifty was the usual quantity of bills in an order, but a few extra copies were always printed, for it was our customary practice to post up one copy in the refreshment room of each of the six local hotels. A strong cord was stretched along the wall high enough to escape the heads of the loafing chair-warmers, and to this were fastened the various bills as they were issued from time to time in the three different newspaper offices. I recall now the fiendish glee when we could fasten the posters from our office over those of our hated and despised contemporaries.

In due course I was taken in hand by one of the more experienced workmen, and placed at the handle-end of a four-foot glue and molasses roller—about as heavy as I could manage—with instructions to move fast and keep the color even. The hard-hearted and unsympathetic creature who attended to my initiation evidently considered it a bounden duty that I should be thoroughly and perspiringly instructed in “jig-time” with “all the mysteries and miseries of Printing Ink.” I’ll tell the world he made a good job of it. Before that day was finished I was a doleful and ebon-hued cross between a chimney sweep and a ship’s stoker. There was as much Ink plastered on my hands, face, clothes and hair as would print an entire edition of the paper. Perspiration and News Ink dripped from every pimple and pore. Ink was smeared everywhere—on the roller handle, on the walls, on the floor. It soaked so deep into my system that I could taste it for weeks afterward. I was a walking wet-sample book. All the sympathy I got for this condition was “that I had better hop home the back way, for should the boss see me carrying so much Ink out of the office, I would likely be charged for it.” When I arrived home the folks were flabbergasted over the appearance of the “new printer,” whose features were almost hidden beneath successive layers of carbon black. After several hours scrubbing and rinsing in hot lye, kerosene and other ink solvents my features again became more recognizable and human. With this experience mother was convinced that a white shirt was not a suitable garb for a “printer’s devil,” and so the following day I appeared in one made from black sateen—black being a color that would more successfully disguise the signs of lowly labor.

While I soon recovered from this first experience with Printing Ink, I have never entirely lost a taste for it or escaped from its presence, but have gone on enjoying its benefits for a great many years. As they say about a widely advertised chewing gum: “The flavor lasts.”



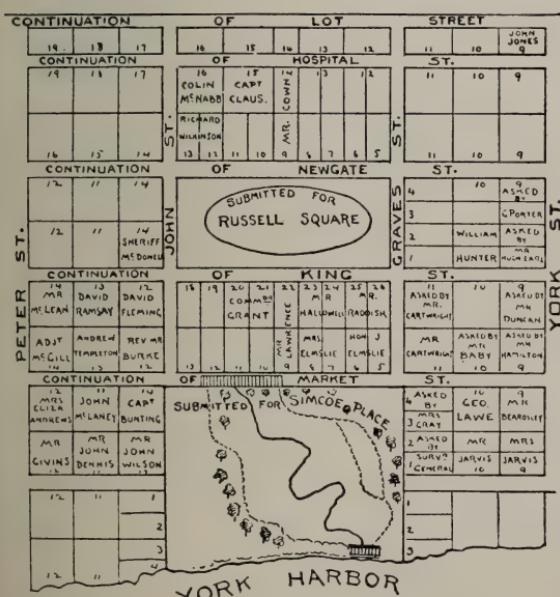
THE OLD COLLEGE SQUARE

ONE hundred and one years ago, the square of nine acres bounded by King, Simcoe, Adelaide and John Streets (in which our factory is located)—and now covered with buildings, warehouses, offices and a theatre—was vacant. Although part of the town plot of 1797 (see illustration) it was still far remote from the town proper, and a district to be reached not without difficulty. The business and residential section of York (Toronto) was then located in the vicinity of St. Lawrence Market—nearly a mile east of the site chosen for the college. In this plan it is designated “Russell Square,” but whether for public or private use is not clear.

In the year 1829, three notable buildings were projected and commenced, viz., Lawyers’ (now Osgoode) Hall at Queen Street, the Parliament Buildings at Front Street and the Upper Canada

College on the aforesaid Russell Square. The latter had been organized by *Sir John Colborne, Lieutenant-Governor of Upper Canada (1828-1836).

The site chosen for the new college was not very impressive. An early account speaks of the environment as a marsh; to



the west a brick-kiln compassed by woods; on an adjoining block (King and John Streets) was the York General Hospital; to the south a plain, unpretentious house, formerly owned by Chief Justice Elmsley and, since the war of 1812, used as a Government House.

With the erection of the Upper Canada College buildings, however, and their opening in January, 1831, the character of the district improved. The school building stood well back in the grounds facing King Street, and was flanked on either side by houses for the masters. A boarding-house, at what is now the southwest corner of Adelaide and Duncan Streets, was added in the following year, a portion of which—and the only remnant of the original building—still remains, incorporated into part of the walls of the present-day structure.

By 1850 the square is described as "pleasantly situated at the west end of the city and on account of salubrity of air, admirably chosen."



UPPER CANADA COLLEGE IN 1850

In front of the buildings there was a beautifully kept lawn adorned with trees and shrubs; with the play-ground occupying the whole breadth of the western side of the square. In the "seventies" the surrounding streets were being built up and the college buildings were considerably enlarged. But in the march of progress and the increasing value of the site from a commercial standpoint, it was evident in the next decade that sooner or later the college must move to more suitable quarters. The property was placed on the market and in 1891 the removal to Deer Park took place.

It was some years before all the vacant lots were sold. The depression of the "nineties" resulted in a stagnation in real estate. The buildings, however, were by degrees turned to other uses, notably the use of the college building as an armories for the 48th Highlanders organized in 1891. It was during this period that

our former president, the late Mr. Corcoran, purchased the east side of Duncan Street from Pearl to Adelaide, part of which was retained as a site for our new factory, and the balance disposed of to good advantage.

By the turn of the century the changes were complete and with the acquirement of the Government House site and the Parliament Buildings square by the railways, little was left to remind one of the past. With the passing of the College, Government House, and Doyle's saloon, only St. Andrew's Church remained of the famous "Education-Legislation-Damnation-Salvation" corners of the previous generations.

Memories and associations of a city's storied past cluster around this old locality, though the old college walls are razed and its grounds covered with factories and warehouses. The influence of the old college has been woven into the fabric of our city's history. Its worth is revealed in the character and work of the scholars who went out from its class-rooms mentally and physically equipped to play their part in the building and development of a new country.



WE are indebted to Mr. T. A. Reid of Hart House, University of Toronto, a well-known authority on old Toronto, for his interesting information pertaining to the history of the original site of our present factory.



COLOR is a paramount factor in many other activities besides printing and advertising. It has a sales value that is becoming appreciated through a wider knowledge of its influence and possibilities. Our Color Studio is proving very helpful and inspirational to printers and to printers' customers. Several printing firms have arranged for their customers to visit our Color Room. We were recently hosts to a convention of clothing representatives from different outside places, introduced by a keen printing salesman. A delegation of wall-paper manufacturers and a company of illuminating engineers were also introduced by different printing companies. These delegations have been in addition to visits from the officers and staff of five different printing establishments. We gladly welcome printers and their customers to spend an hour or so in an instructive color environment.



THE DAY'S WORK

ENCLOSED is a sample of book cover printed by me, using your "Golden Yellow No. 509" Ink. Please tell me what to do to produce a fuller, brighter color and send necessary material to mix with this Ink for producing a good job.

—We have your letter of October 24th with sample of printing done with Golden Yellow No. 509. The Ink which should have been used on this job is Cover Yellow and we are sending you a pound by mail, under separate wrapper. Golden Yellow No. 509 is a partially transparent color while the Cover Yellow is opaque. On all dark-colored stocks you will need to use opaque Inks to procure the required color.



THE chaps in our specialty room lately ran across a couple of Ink problems that are worth passing along on account of their unusual character.

(1) A manufacturer of lamp shades, using a paraffin-soaked, heavy, flexible card, was desirous of printing a two-color design in solid color on the flat sheet, which also had to undergo a wax treatment before shades were made up. On account of excess oil in stock, ordinary Inks would rub off very easily. The job called for special opaque quick-drying Inks of heavy body—much like bookbinder's gloss Inks. A longer wait between printings, to allow Ink to penetrate, was also necessary.

(2) A light Olive Green tint on all-over background design had been printed on apparently ordinary white coated stock. Twenty-four hours later the tint had completely changed in appearance and had turned to a bluish-green. This was not noticeable until the second side of the sheet was ready for printing. A few copies of the second side were printed and laid aside for another twenty-four hour test, when the same results were noticeable. As the changing shade was apparently taking place evenly

all over the design it was decided to run off the entire edition even though the customer did not get the shade of tint as originally decided. Alkali used in the coating of paper was responsible for trouble. It had directly attacked the yellow used in the tint and changed its entire complexion.



HOW can partly used cans of Ink be kept from drying too hard? Quite often we have to throw considerable Ink away because it had dried too hard for our use.

—A lot of Ink loss could be avoided if reasonable precautions are taken when Inks are first used. Always replace cover on can after using. If an Ink is seldom used, cover with a little olive oil, which prevents the formation of heavy skin. Some pressmen use water, but this is not so good as water is liable to injure some Inks. Inks protected by olive oil will keep in first-class condition for months. Ink makers usually protect Inks with a round piece of parchment paper. If this is rolled partly back when taking out Ink and then carefully replaced, it will help to prevent Ink from drying. Carefulness in handling is mighty good protection.



WHAT is the correct depth for placing half-tone overlays on a cylinder, and should there be a difference between chalk overlays and those cut by hand?

—Pressmen in offices using chalk overlays sink them about six sheets, including mark and draw sheets. Hand-cut overlays—made with three-ply 40 lb. stock—should not have more than three sheets over them. With a heavy form of illustrations, it is a safe practice to sink heavy overlays, as they are apt to cause trouble on long runs. A smooth even make-ready should give a clean, sharp impression without a chance of Ink “spreading” around the edge of illustrations.



IN Sterling Black for high-grade cut work on coated stock, and in Dixie Black for regular book work on M.F. and S.C. stock, printers will find two splendid Inks with a very wide range of usefulness.

THE NOON HOUR

Rose's are blue,
Violet's are pink,
I know—
I saw them on the line last night.



Visitor—"You have a fine crop of tomatoes this summer! What do you do with them all?"

Native—"Oh, we sell all we can, and can all we can't."



MIXED CELEBRITIES

Mrs. Smith—This 'ere fellow thinks 'e can sing like Caruso.

Mrs. Brown—Well, they do say as 'ow Caruso 'as a beautiful voice, but 'ow could they know, with 'im stranded on that island with nobody but Friday to 'ear 'im?—*Tit-Bits*.



MATURITY

"Little boy, don't you know what becomes of boys who use such bad language when they play marbles?"

"Yes'm, they grow up and play golf."

—*Tenney Magazine*



WITH CARE

"Here!" screamed the station master, "what's the idea of throwing those trunks around like that?"

The porter gasped, the passengers were dumb with amazement. Then he continued:

"That's no way to act. Look what you've done to the platform!"

—*Montreal Star*

DANGEROUS

We are told of the good mother who was disturbed over her son who had been in Italy studying for three years.

"I am so afraid he'll get so Italicized he won't come home."

—*Boston Transcript*



There was a young lady named Astor,
Whose clothes fitted her like a plaster
When she happened to sneeze
She felt a cold breeze
And knew she had met with disaster.



HAVE A LOOK

The dean of a certain college was called to investigate a charge made by some of the girls that the men who lived in the fraternity next door invariably forgot to lower their shades at night. The dean looked out of the sorority windows and then said, "Why I can't see into any of the windows in the fraternity house."

A meek voice from one of the girls said, "Oh, yes you can, only you have to stand on a chair."



HORSE FEATHERS

"Pardon me!" said the motorman to the truck driver, "would you mind moving over a little and allow me to pass?" The truck driver promptly pulled to one side.

"Thank you ever so much," added the motorman, with a smile.

"You're quite welcome," responded the truck driver, "but you must pardon my seeming carelessness. Really, I had no idea your car was so near."

1880

CANADAINK

1930

TALK BUSINESS

Teacher—"What is the interest on a thousand dollars for one year at two per cent? Ikey, pay attention!"

Ikey—"For two per cent. I'm not even interested."



JUST THE SAME

"Do you act toward your wife as you did before you married her?"

"Exactly. I remember just how I used to act when I first fell in love with her. I used to lean over the fence in front of her house and gaze at her shadow on the curtain, afraid to go in. And I act just the same way now."

—London *Tit-Bits*



Vicar—"I was grieved to hear your husband has gone at last."

Mrs Maggs—"Yes, 'e 'as, sir, an' I only 'opes 'e's gone where I know 'e ain't."



FROM OUR CORRESPONDENT

Queer things sometimes get into print because human beings all make mistakes. Now and then a newspaper reporter writes copy carelessly, etc., etc. Here are a few of "best bets" in such errors:

"Touches live wife, man hurled 35 feet."

"Wanted — saleslady. Must be respectable until after Xmas."

"For rent—lovely furnished room in private family with bath on car line."

"Experienced sales people wanted. Male or female. No others need apply."

"The ladies of this church have cast off clothing of all kinds. They may be seen in the basement of the church any afternoon this week."

"For Sale—a folding bed by a lady that shuts up and looks like a piano."

ANOTHER DEADLOCK

Two Scotchmen took dinner together in a restaurant. After dinner, the waiter brought the check. The two sat and talked for a couple of hours, after which conversation failed, and they merely smoked in silence. At one a.m. one of them got up and telephoned to his wife.

"Dinna wait up any longer for me, lass," he said, "it looks like a deadlock."



NEAR CHICKEN

Diner—"What on earth is this broth made from, waiter? Surely it isn't chicken-broth."

Waiter—"Well, sah, dat's chicken-broth in its infancy. It's made out of de watah de eggs was boiled in."



A HARDENED CRIMINAL

Judge: "Where you ever in trouble before?"

Prisoner: "Well—I—er—kept a library book too long once and was fined ten cents."



"Was Maude in a bright red frock at the dance?"

"Some of her, darling; some of her."



SHOPPING INSTINCT

A young matron in whom the shopping instinct was strong, asked a German butcher the price of hamburger steak.

"Twenty-five cents a pound," he replied

"But," said she, "the price at the corner store is only twelve cents."

"Vell," asked Otto, "Vy you don t put it down there?"

"They haven't any," she replied.

"Ya, Ya," said the butcher, "Ven I don't have it I sell it for ten cents only."

1880

CANADA INK

1930

LONG SATISFACTION

Jan. 23, 1930.

Dear Sirs:

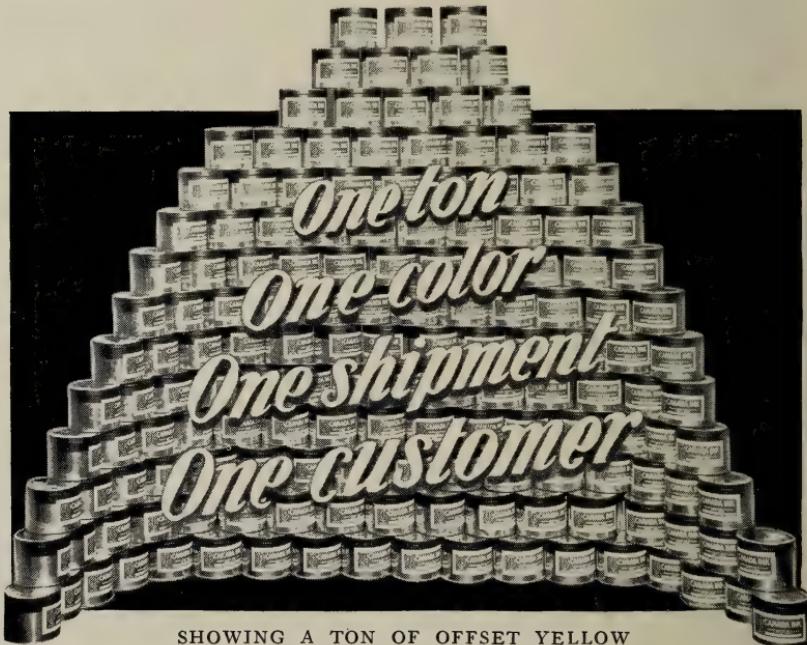
You make mighty good Inks. We have no hesitation in saying yours are the best we have ever used in this shop, and that covers an experience of forty years.

We are perfectly satisfied with the results we are getting, especially from your Publishers' News Ink. The appearance of our paper speaks for itself. We send a copy.

Yours truly,

•••

THE cover design for this issue of *Canadaink* is by Stanley Turner, O.S.A., and the Inks used were specially made to match artist's sketch. Ink, paper and workmanship are all "Made in Canada."



SHOWING A TON OF OFFSET YELLOW

Canada Inks

MAY BE OBTAINED FROM

VANCOUVER

SMITH, DAVIDSON & WRIGHT, LIMITED

MONTREAL

SEARS COMPANY CANADA LIMITED

HAMILTON

BUNTIN, GILLIES & CO., LIMITED

WINNIPEG

SEARS COMPANY CANADA LIMITED

AND PUBLISHERS' NEWS INK

HALIFAX

SAINT JOHN

SCHOFIELD PAPER CO.

▼

OR DIRECT FROM OUR FACTORY

15 Duncan St., Toronto 2

AGENTS FOR NEW ZEALAND

W. H. SIMMS & SONS, LIMITED
CHRISTCHURCH



Fifty Years
of
Ink Service



Canadaink





Printed with
Doubletone Autumn Brown
Overgloss No. 330
Special Tint

September Days . . .

CANADAINK

*Being Issued Quarterly by the CANADA PRINTING
INK COMPANY, LIMITED, TORONTO, for Passing
Along ITEMS of INTEREST to USERS of INK.*

SEPTEMBER NINETEEN-THIRTY

NUMBER FORTY-THREE

BILL SAYS: "New ideas and prosperity are close relations."



COLOR has long been a favorite factor in male adornment. Look at the red and blue flannel shirts and gray socks.



THE National Association of Printing Ink Makers of America held their annual meeting in June this year at the Royal York Golf Club, Toronto. The new president of the Association is Mr. Chas. R. Conquergood, managing director of our Company. The National Association is composed of the leading and most influential Ink Companies of America and Mr. Conquergood's election to its presidency is a complimentary deference to this Company's reputation among the members of the industry.



A DRINKING cup was recently sold at Sotheby's, belonging to the collection of Sir Arthur Evans of Oxford, which is chiefly interesting because on it in Greek is an inscription claimed to be the first known advertisement. It runs "Made by Ennion, let the buyer remember." Ennion is believed to have been an artist of Sidon, the principal city of Phoenicia for many centuries. Now it is little more than a village, and the art of Ennion would have been forgotten had he not mentioned it on his products. It pays to advertise.

CANADAINK

I AM very fond of gardening and of growing flowers. I suppose that is why I am fond of color, and like to have lots of it around me. What a drab thing life would be if we didn't have beautiful, bright and cheerful things around us? This partially explains why we had an artist design the dozen or so bright, modernistic color subjects we have recently had painted on the walls of the hallway leading upstairs to the business office. It is another form of color appeal to which nearly every visitor responds. We make color, and we like color, so why shouldn't we live in its atmosphere? We have taken some of these designs as the motif for the cover of this issue of *Canadaink*. They were arranged by our Mr. Newth.



so

COLOR on all types of merchandise, from pots and kettles to motor cars and bathtubs, from fountain pens to sheets and pillow cases, serves to increase demand for these products. A new development is a process for the production of colored bread. The hostess may now have bread to match her dress, the hall rug, the dining room wall paper, or she can serve green bread on St. Patrick's Day and orange and blue on the 12th of July.

so

IT LOOKS as though a color wave has struck the world and "everybody's using it." I'm convinced that printers can develop a lot of new business through ideas for the increasing uses of color. A suggestion that plain advertising be brightened up with an added touch of color will help both customer and printer. Merchants realize that color actually sells more goods.

so

THE cover of this issue is printed with Simplex Watercolors on Morocco Tan Cover stock; while for the inside we have used Vandyke Brown No. 485 and Buff Tint No. 6A, on Byronic India.

WHILE recently checking over the stock of Inks carried on our factory shelves, we noticed that comparatively little Copying Ink had been sold during the past few years. Its consumption has become almost negligible. When I started selling our product over twenty-seven years ago Copying Ink was very widely used. I can recall several Montreal firms whose monthly consumption of Purple Copying Ink ran into hundreds of pounds. To-day these same firms would not use one pound per year. The typewriter with its carbon copies and other machine duplicating devices have practically driven its use off the market. Printers were not sorry to see its use diminish. It was a dirty, messy Ink to handle and could only be worked clean under proper atmospheric conditions. Its passing was not lamented, and is but another instance of the trend of the times to greater efficiency.

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BILL SAYS: *"Price is only a matter of comparison."*

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WHITE papers are white only by comparison, and as stock has such a determining influence on the appearance of any Ink (not even excepting black), it is desirable to have a sample of the paper to be used whenever possible, so that proofs may be pulled and the matching determined beforehand. Sometimes a slight variation may take place after the job is printed and which may be only noticeable after the Ink has dried. A wide understanding of the conditions affecting color printing enables us to co-operate with efficiency and exactitude on these problems.

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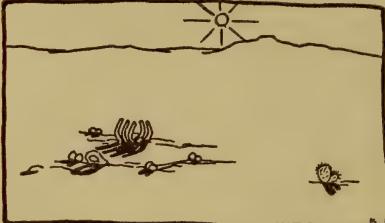
FOODSTUFFS like bread, cake, candy, cheese, butter, lard, cooked meats, fish, sausages, etc., are being marketed in special containers or wrappers which carry either a brand-label or the printed name of the manufacturer. Inks for this purpose must receive special laboratory attention. They must be fast to contact with grease, hot wax, moisture, salt, alkali, spirits, etc. They should also be odorless and fast to light and exposure. All CANADA INKS are previously tested for their suitability to requirements.

ARE COLORS PERMANENT?

PERMANENCY of Printing Inks is a mis-applied term and should not be taken in its entirety, as there are no Inks made that are absolutely permanent and non-changing.

The disintegrating forces in nature that bleach and crumble the skeleton bones on desert and prairie are never idle. These

forces will in time change any Ink from its original character. Some Inks darken under exposure. The vast majority, however, will bleach out and in some cases disappear entirely. The degree of resistance not only depends upon the duration of exposure to



the disintegrating violet rays present in sunlight but it is also dependent upon the thickness of the Ink film. It is quite logical that when an Ink is reduced in color strength the less pigment matter there is to withstand the action of the sunlight.

A short time ago an instance of this was brought to our attention in connection with our Tyrian Purple No. 603. This color is the most permanent purple that we have ever found. It has stood tests of six months' exposure to strong sunlight without showing any noticeable change. The job in question was a box-top label, with a small solid panel in centre and a tint made from the same Ink covering the balance of the label. After a month's exposure on the stores' shelves the tint had almost disappeared, while the Ink on solids was as bright as originally printed.

There are a great many Inks that are permanent enough for ordinary conditions and will last their period of usefulness. Inks for outside exposure such as posters, show cards, etc., and for exposure in store windows and on shelves, must be made from pigments that are the most permanent obtainable. Nothing can be added to an Ink to strengthen its permanency or its resistance to light. The printer should be advised as to the ultimate purpose of any job, so that suitable Inks may be procured from the Ink man who, from his knowledge of the chemical properties of base pigments, could suggest Inks with the needed degree of permanency.

Printers in outside places are not always able to avail themselves of the services of an Ink company. They are dependent upon the lines of Inks carried in stock. When there is any doubt as to an Ink's permanency a very simple and effective test may be made by patting out a small quantity of the Ink in question on the stock to be used. Cut this "pat-out" into two pieces; place one half in an envelope or drawer and expose the other half for two or three days behind the glass in a window in direct light. A comparison between the two halves will determine whether an Ink is liable to fade or not.

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THE "DOPE" ADDICTS

THE idea that all Printing Inks must be manipulated or "doped up" before use is both reckless and dangerous. When some wonder-working (?) compound is mixed into a fountain of Ink without the slightest knowledge that it is necessary or the faintest idea of the after results, harm is almost certain to follow. The *wrong* ingredient will spoil the Ink and cause considerable loss of pressroom time. It may, indeed, spoil the job. Use standard Inks whenever possible and as they are sent out from the Ink factory. They are usually made to work under the average normal conditions and alteration is seldom necessary. Should, however, some slight alteration have to be made on account of unsuitable stock or atmospheric conditions, it is always wise to get expert advice. Your Ink-man is skilled in the treatment of Ink troubles from experience, and will gladly co-operate.

There is no single cure-all for Ink troubles. It simply does not exist, or the Ink-maker would have been among the first to have known it. It is like the remark of the country yokel on his first sight of a giraffe in a circus, "I don't care what they say, there ain't no sech animal."

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EVERY week, for some time past, there has been regularly arriving at our office a dark-colored No. 10 envelope marked O.H.M.S. It contains a news letter of Canadian events issued by the Canadian Government Information Bureau. We religiously read every word of it before dropping it into the w. b. We find it useful, informative, inspirational. At times we even print excerpts from it. It is a dandy piece of national publicity.

WHAT are so wonderful as flowers, and from whence comes their charm? While size, shade, texture and fragrance are all contributing factors, their outstanding attractiveness lies in the bewildering array of both brilliant and delicate fairy-like hues



that dazzle the vision with their enchanting variety. What is the most attractive note in women's dresses—aside from the fact that their dainty wearers are in them—or partly so? If all dresses were of one color they would hardly be noticed. It is the variety and arrangement of colors in texture and weave that appeal directly to the sense of vision. With color everywhere recognized as a dominant factor in compelling attention, it is possible for printers to give an added attraction and greater advertising value to their printed matter by the use of more color—CANADA COLOR.



ONE evening last winter my wife and daughters hornswoggled me into attending a theatrical performance inflicted upon a number of subscribing victims by a bunch of amateur Thespians (very amateur). It was a sad and harrowing experience. I have long since recovered from its painful effects although at the time I was mad as "aitch," for it meant a misspent evening and almost enough cash for a ton of coal (which gaudnose was badly needed). It beats me how some people can have the crust to ask high prices for inferior goods, of which these terrible amateur performances are a vivid example. We could have gone down town to a theatre and been entertained at a real show by real actors for the same money. The amateurs had everything in their favor. They had a popular play, a very good orchestra and an audience that was disposed to be charitable, but they didn't have the necessary ability to put their show over. According to one of Elinor Glyn's slang phrases, they lacked "IT." The same condition applies to all those things that are making an appeal to the public for support and recognition. Whether it be amateur or professional entertainment, printed matter or Printing Ink, they must have that indefinable something that distinguishes quality goods from those that are only mediocre.

NOT A SUGAR DADDY!

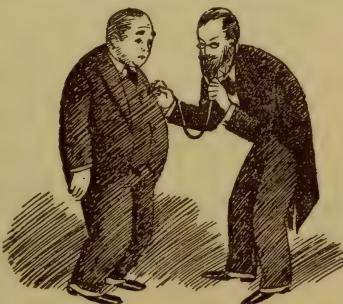
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ACCORDING to a recent bulletin sent out from the Government publicity department at Ottawa, twenty-five million pounds of honey were produced in Canada last year. Equitably divided, there would be over two and one-half pounds for every man, woman and child in the Dominion.

There was a time when information of this kind would have been intensely interesting, for that quantity would not have been sufficient for my personal consumption for one week. But alas! never again, Pearline. An edict more adamant than the laws of the Medes and Persians has decreed that henceforth, now and forever, world without end, all kinds, breeds and varieties of honey, sugar, candy, syrup and other saccharine allurements are tabooed, barred, forbidden and excommunicated from my dietary curriculum. I have been divorced without alimony from the dangerous delights of the wicked French pastry and the sugary society of wild elderberry and tame apple pies; while the cloying and deceitful aniline-glucose jams of commerce are to be shunned as lepers outside the city walls.

Behind all this is the story of a commercial nomad's variable and uncertain habits of eating "what, when and where"—and of years of dalliance with the treacherous lunch-counter sandwich and the perfidious pie of commerce. This irregular living resulted in the breaking down of some of my interior digestive machinery, followed by distention and discomfort after eating, of gas attacks and trench raids, of periods of lassitude and apathy, and no desire for work of any kind.

Determined to discover, if possible, the cause of this interior disturbance—and as our old family "doc" was dallying down by the Equator at the time—I interviewed one of those expensive, high-powered specialists and arranged for a physical stock-taking. He was a solemn, spectacled gentleman of the college professor type who had been enthusiastically—and I thought somewhat shamelessly—recommended by a family friend (I

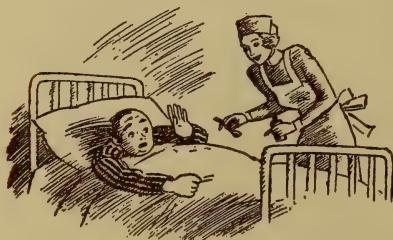


CANADAINK

found out afterwards that he was a distant relative of the Doctor, which may have accounted for the excess advertising.) Before going into dry-dock I had a consultation with our bank manager and arranged for an overdraft and extension of credit. I also made a deal with a cartage company for removal of my remains. Then came the day of the ordeal when I sat in a general waiting room with a half dozen or so other victims while a spring freshet of cold perspiration slowly trickled down my back and soaked into a new set of "Hatchways."

At the appointed time I was ushered into the presence of the arbiter of my physical well-being to whom I confided as much of my private life as I deemed advisable. (Not that there was any likelihood of my wife hearing about this—but I wasn't taking any chances.) The trial was thorough and comprehensive. I got the "whole works." I have been explored from hoof to roof.

I have been checked and double-checked. I have been home-steeded, plowed and summer-fallowed. I have been X-rayed, X-amined, X-tended, X-tracted, X-plored, X-ploited and X-posed. Workmen have searched my superstructure for defective planking or strained bulkheads. Tests have been made for hoof and mouth disease, hog cholera, psittacosis, Asiatic leprosy and milk leg. I have been tapped for laudable pus; for sugar, albumen, kerosene, alcohol, turpentine, linseed oil and other marketable commodities. I was taken into a darkened cell-like death-chamber and placed in an electric chair. Brine-soaked steel gyves were fastened to my bare wrists and ankles. The Hydro was turned on and the secrets and throbings of a wildly beating heart were exposed to vulgar gaze and recorded on a sensitized plate by a large, healthy gentleman with a well-developed Scotch burr. I also understand that they were considering calling for estimates on interior decoration and some plain and fancy plumbing (lowest tender not necessarily accepted).



After passing through the hands of several skilled union mechanics, electricians and efficiency experts, it was decided to make reservations for

incarceration in a hospital were arrangements were completed for the removal of a large section of my yearly income. There I acquired a taste for clinical thermometers, Nujol salad dressing and tan-bark biscuits; also a kindly liking for the several bright-eyed nurses who deftly massaged my spinal vertebrae with something that smelled suspiciously like the stuff that Tommy or Chris used to serve us in the old days in the Dutch Rooms.

I am back in harness again after an enforced month's holiday, trying to write enough sensible stuff for an issue of *Canadaink*. When I visited the works last month I was a physical wreck and slowly dragged my reluctant and shambling feet up the office stairs like a gorged snake crawling into a cave. To-day I tripped sprightly and youthfully up the same stairs to the bewildering astonishment of the entire office staff.

The shadow has been lifted and I am back from the mouth of the tomb. My wife has cancelled an order for a black crepe veil and widow's weeds, and we are trying to dispose of a lot in the cemetery. (From my present state of health it will not likely be needed for years.) I am now prepared to make a contract with a wholesale produce company for daily deliveries of fruits and vegetables in barrel lots. I am also willing to trade my crutches for a good set of golf clubs. Oh! Boy! the old pep is coming back!

•••

THERE are some who are only happy in the roar of the city's street and who love the noise and bustle where brain and muscle meet. There are wandering souls who roam the wilds in their silent solitudes and find a peace 'neath the lonely trees that match their vagrant moods. But I find no sweeter music than the roar of the press as it sings with its moving tales of love and hate, of prophets, priests and kings. It may be a tale of terror or it may be a rare romance that is outward flung to the free wide world on its madly swaying dance. But whether it's war or pleasure, happiness or distress, they bring no coin to our aching void like the roar of the printing press.—*Advt.*

ANCIENT BOOKKEEPING

THE origin of the double entry style of bookkeeping is generally credited to a Venetian merchant named Lucas Pacioli, who published a treatise on it in 1494, two years after the discovery of America.

Bookkeeping, however, is centuries older than that date. Wherever civilized man has traded he has left decipherable records of his transactions; either engraved on stone or burnt clay, to be found on the walls of temples, tombs and pyramids, in mounds, and in the buried cities of the jungle and plain.

While we humorously refer to the idea of the loose leaf system as having originated in the Garden of Eden, from recent archaeological discoveries in the buried city of Ur there has been unearthed and deciphered bookkeeping records that date back, if not to the Garden of Eden, at least to thousands of years before the times of the Venetian merchants.

Ur of the Chaldees is mentioned in the Book of Genesis as the home of the patriarch Abraham, and was one of the earliest cities in Babylonian creation. It was located on the banks of the Euphrates in the southern part of the great alluvial plain formed by the deposited silt of the rivers Tigris and Euphrates. Six thousand years ago it was inhabited by the Sumerians, a race of people from the hill country of Asia, who had acquired the arts of writing and metal-working, and possessed a high degree of civilization. They reclaimed the desert from its primeval barrenness and applied the waters of the rivers by an ingenious system of irrigation and canals, traces of which have been uncovered. These people did not use parchment or papyrus for their writings. They took the most obvious material—the clay from beneath their feet and fashioned it into flat tablets and with a metal stylus inscribed thereon their signs and characters.

Recent discoveries by expeditions from the British Museum and University of Pennsylvania have thrown fresh light on the dead city of Ur. They reveal ruins of religious temples and palaces of their kings, together with jewellery, daggers, helmets, tools and other evidences of art and mode of living, which are unsurpassed at any period of history. Tablets of clay written five or six thousand years ago in cuneiform characters have also

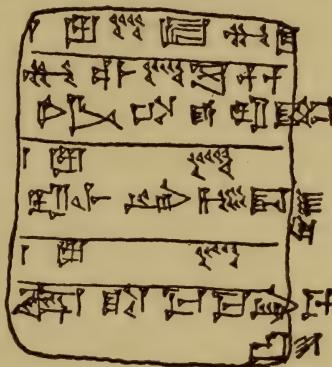
been found, which showed that the life and activities of this ancient race were by no means primitive.

Priests, lawyers, judges and scribes attended to religious and legal affairs. Shepherds looked after the flocks and herds; agricultural slaves tilled the soil; while brickmakers, masons, carpenters, metal workers, potters, bakers, tailors and ship-builders plied their trades; and merchants sold goods in the bazaars or exported them by boat and camel train to other countries.

Many of these clay tablets (see illustration) show that detailed accounts were kept of state and temple affairs; also receipts to bearer, sales and wages, orders and monthly records, inventories of store houses and depots, and profit and loss accounts. It was to the temple store-rooms that the peasants brought their cattle and sheep, sacks of barley, jars of oil and lard, and bales of wool. The temple servants made out receipts with a metal stylus on flat tablets of damp clay (about the size of an ordinary soda biscuit), handed one to the bearer and filed a duplicate in the temple archives. These would either be stored in boxes or a hole would be punched in the end and the tablets strung together on a raw-hide thong or piece of wire. The spade of the archaeologist has now revealed evidence that our present-day loose leaf system of bookkeeping was actually practised many thousands of years ago.

Ur was a child of a river and was born in its alluvium and subject to the fickleness of its waters. The forces which brought its foundation also brought its annihilation. Once it stood five miles to the east of the Euphrates but now it is five miles to the west. During 5,000 years the river upon which it depended for its existence has shifted its course by more than ten miles. Ur, without water, became barren and desolate, to finally disappear beneath the shifting and accumulating sands of centuries.

Further excavations of this area should reveal new data of this interesting predynastic people.



Receipt for delivery of sheep at temple

THE DAY'S WORK

WE HAVE just finished printing a souvenir book of views with another company's doubletone sepia Ink—on fine coated paper. The Ink offset very badly and left a yellow stain on the reverse side of the sheet. When our pressman cut down on the quantity of Ink to avoid this condition the doubletone effect was hardly noticeable. Would appreciate any information about these Inks.

—Doubletone Inks differ somewhat from the ordinary Inks. They are made by adding an intense aniline oil color of the desired hue to a good quality of dense black. The one real danger associated with their use is their tendency not to offset but to stain. In order to obtain a doubletone effect it is necessary to run full color. In drying, the aniline dye separates from the vehicle of the Ink and comes to the surface of the printed matter. The doubletone effect is caused by the dye spreading around the dots of the halftone cuts. In so doing it has a tendency to stain the sheets when piled upon each other. The only safeguard against this action is to use slipsheets. Beautiful effects are obtained by the use of doubletone Inks but special care must be used in handling them. Work of this kind should command a higher rate than ordinary cut work.



A JUNIOR pressman wants to know about patent roller washes, and also the care and treatment of new rollers.

—In cleaning rollers, use a fluid that will dissolve the Ink without injuring the face of the roller. A new roller should be very carefully washed with machine oil or kerosene. Never allow water to come in contact with rollers as they contain glycerine which has an affinity for moisture. When a roller has become old and hard it may be lightly sponged with water after washing, which partially restores suction. Some of the patent roller washes on the market are injurious to the face of a roller, by drying it up too much. Rollers should be ordered ahead of time and allowed to become seasoned. They should be stored in a dry place.

If a pressroom is damp, rollers should be protected from dampness by a light coating of ordinary machine oil. Perfect results can only be obtained by using perfect rollers. It pays to give them proper attention. We suggest you subscribe for *Inland Printer* or some other trade journals, which usually have articles of practical value to the trade.



WILL you kindly advise us what you consider the most suitable screens for engravings and their uses on different finishes of paper stock? We use whatever screen the engraver sees fit to supply us. We would like some definite information for future guidance.

—An engraving company would be the most logical source to apply for this information. From our experience, however, we believe that many pieces of printing have been marred because paper and engravings were not suitable to each other. The kind and finish of paper has a decided bearing on the kind of screen needed. Generally speaking, coarse screens are more suitable for cheaper and rougher finished papers, while fine screens are best adapted for coated and highly finished papers. The screens used for printing on coated papers range from 133-line upward, varying according to the subject and its use. On super calendered stock, from 120 to 133 is well suited. On machine finish 120 is best. On antique or egg-shell book 100-line is quite fine enough, while 65 to 85-line is the suitable screen for newspaper cuts to be used on newsprint.



HAVE you ever heard of a so-called invisible Ink that when printed on stock could be afterwards delineated by rubbing with a lead pencil or coin?

—This was an idea for novelty advertising introduced some years ago. At the time we did considerable experimenting by mixing various gritty substances with White Inks. Best results were obtained by printing in white size and dusting over with a very fine white abrasive powder. The idea was never a commercial possibility.

THE NOON HOUR

"My wife has been using a flesh-reducing roller for nearly two months."
 "And can you see any results?"
 "Yes—the roller is much thinner!"



Farmer (to druggist): "Now be sure an' write plain on them bottles which is for the Jersey cow and which is for my wife, I don't want nothin' to 'appen to that Jersey cow."



FAMILIAR VOICE

"Only yesterday," said Jones, who was discussing philanthropy, "I refused a woman a small sum of money, and in consequence I passed a sleepless night. The tone of her reproachful voice never left me for a moment."

"Dear me, indeed a kind heart! Who was the woman?"

"My wife." —*Denver Post.*



A COLOR SCHEME

Black bugs in my garden patch,
 And speckled bugs and red;
 A funny little striped bug
 With whiskers on his head;
 And green bugs, purple bugs,
 And bugs of salmon hue,
 And all of them seem happy,
 For none of them are blue.



Magistrate—"And you were having words with your wife?"

Defendant—"Not with 'er, your honor, from 'er."



"Now who remembers the name of the animal we were talking about yesterday?" asked the teacher.

"Please, sir, the warmer."

"The warmer! What nonsense—there's no such animal."

Another little hand shot up.

"Please, sir, he means the otter!"

A tourist was prowling round an old Scottish churchyard. His eye caught the epitaph: "Lord, She Was Thin."

"I say, Sexton, what a strange inscription?"

"That's a' right, sir, the sculptor went ower near the edge o' the stone. He didna' leave room for the letter 'e'!"



THE OLD SAFE DAYS

Grandmother: "When I was a girl we used to keep our money in our stocking tops."

Granddaughter: "Awfully risky nowadays, grandma, to put it where it could be seen so easily!"



Old Ben: "Thanks for the sermon, Parson."

Parson: "I'm glad you liked it, Ben."

Old Ben: "Yes. Yer taught me summater. I had always thought till terday that Sodom and Gomorrah was 'usband and wife." —*Tidbits.*



THE PROBABLE REASON

"I ain't got no use for books," said the ancient cab-driver. "I never did care for 'em, but as I can't read, that may have something to do with it."

—*Passing Show.*



A married man, much against his own inclination, had to attend a fancy dress ball with his wife.

He went dressed as a Roman, but soon found the short, airy robes very draughty. Feeling thoroughly disgusted, he sat out in a corridor.

A bright young thing, anxious to air her knowledge of Roman historical heroes, said brightly: "Ah! You are 'Appius Claudius'."

"No, I'm not," he retorted. "I'm miserable as hell." —*Efficiency Mag.*

A SEX-APPEAL NOVEL

Right after they were married the bridegroom said to the bride, "I must leave you now for I have no money, and I must go out and dig for gold way across the ocean or we must starve."

"Go, my bridegroom," said the bride, "and I will wait for thee."

Seven years passed and one day the bridegroom came running to where his bride was seated in the parlor of their home, and he took from his grip great bags of gold which he dropped on the floor at her feet, and on them he placed smaller bags which he had taken from his coat and pants pockets.

"There, my bride, is the gold I promised you."

The bride's face was lighted with a smile and she said, "Neither have I been idle, my bridegroom," and she opened a door which led to another room, and out tripped seven children.

—Exchange.

The newspaper account of the church wedding stated that "it beggared description". It was nothing compared to the condition of the bride's father, says we.

—

"What did you do with the blonde you had out last night?"

"Oh, I gave her the air, she turned out to be one of those Iowa girls."

"What do you mean, Iowa girls?"

"You know, I owe a month's rent, I owe a lot of people, etc., etc."

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Tears were streaming down the old actress' face. Reverses had come—she was in a pawnshop.

Slowly, silently she drew from her pocket a little package, and laid it down on the counter before the eyes of the hardened pawnbroker.

"How much?" she asked, and wiped her eyes with a tiny handkerchief.

She was pawning her six wedding rings.

—

Norman: "Wonderful night, a beautiful girl—what a combination."

Cora: "Heavens, is that showing, too?"

REQUIESCAT

A farmer was trying to fill out a claim sheet for damages inflicted by the railway. His cow had been killed, and he so entered it on the blank. All went well until he came to the question: Disposition of the carcass?

He puzzled for a time, then filled in— "Kind and gentle."

—

Abe—"Do you play golf vit knickers?"

Levi—"No, vit white people."

—

FAIR ENOUGH

"Sir," said the maid, quite haughtily, "either take your arm from around my waist or keep it still. I'm no ukelele."

—

A CONSCIENTIOUS PLUMBER

The plumber worked and the helper stood helplessly looking on. He was learning the business. This was his first day.

"Say," he inquired, "do you charge for my time?"

"Certainly, you idiot," came the reply.

"But I haven't done anything."

The plumber, to fill in the hour had been looking at the finished job with a lighted candle. Handing the two inches of it that were still unburned to the helper, he said witheringly:

"Here, if you're so d—d conscientious, blow that out!"—Exchange.

—

A travelling salesman walked into a restaurant, sat down at a table, and said to the waitress: "I want two boiled eggs boiled four minutes, a steak broiled fifteen minutes and some toast lightly browned."

"How many minutes on the toast?" asked the waitress.

"No minutes," replied the salesman "just plain butter."

—

A mother was recently disturbed over the two-day absence of her daughter, but everything was all right when the girl returned with a Gideon Bible under her arm.

A BOOK OF COLOR

WE ARE now prepared to fill orders for the new Munsell "Book of Color." This book is priced at \$15.00 in Baltimore, and can be purchased in Toronto for \$18.00. This special edition, which bears our imprint on the cover, is the regular Abridged Edition with a few additions. Some of the colors, which run beyond 10 in Chroma, are mounted in the corresponding Value line on the back of the page to which they belong. The book also contains a special insert about Printing Ink and a contribution by the Munsell Color Co., under the heading "A Word About This Volume." A booklet "Munsell Manual of Color" also accompanies this edition.

We have advocated the Munsell System of Color Notation for some time, believing it to be of practical value to lithographers, printers, engravers, artists and also to their customers. In order to encourage its use we are offering this Abridged Edition to our customers at less than the wholesale price and less than the cost to us of these books. This offer will hold good only until our present supply is exhausted. Employees may purchase copies for their personal use, provided invoice be sent to the firm in which they are employed. Write us for special prices and other information.

so

NOTE the finish on this issue's tip-in. It is our Overgloss Varnish printed over tint block. The cut was printed in Double-tone Autumn Brown followed by a very light tint of the same shade. Perfect effects are obtained with Overgloss Varnish when printed over a solid surface.

so

WE have recently sent to the Canadian Lithographers a specimen book of some of our standard lines of Offset and Litho Inks. These specimen pages were printed on Offset paper by a local company. The colors have all been subjected to light, heat, wax and alkali tests, and the results are designated on each specimen page. We believe that Lithographers will appreciate this analysis of the physical qualities of our Offset colors. Quantity prices prevail on all these Inks.

Printed in Canada

Canada Inks

MAY BE OBTAINED FROM

VANCOUVER

SMITH, DAVIDSON & WRIGHT, LIMITED

MONTRÉAL

SEARS COMPANY CANADA LIMITED

HAMILTON

BUNTIN, GILLIES & CO., LIMITED

WINNIPEG

SEARS COMPANY CANADA LIMITED

AND PUBLISHERS' NEWS INK

HALIFAX

SAINT JOHN

SCHOFIELD PAPER CO.



OR DIRECT FROM OUR FACTORY

15 Duncan St., Toronto 2

AGENTS FOR NEW ZEALAND

W. H. SIMMS & SONS, LIMITED

CHRISTCHURCH



Use more
**CANADA
COLOR**

CANADAINK



Paul Caron



*'Tis winter, yet there is no sound
Along the air
Of winds along their battle-ground;
But gently there
The snow is laying,—all around.*

CANADA INK

Being Issued Quarterly by the CANADA
PRINTING INK COMPANY, LIMITED,
TORONTO, for Passing Along ITEMS of
INTEREST to USERS of INK.

DECEMBER, NINETEEN THIRTY

NUMBER FORTY-FOUR

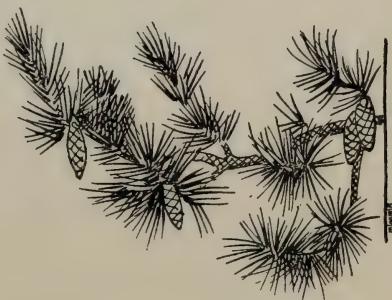
BILL SAYS: "*Canada Inks always leave a good impression.*"

CHRISTMAS is the day of days which declares the universal consciousness that peace on earth comes only from good will to men.

STERLING Halftone Black with its beautiful finish and clean working properties is a veritable Christmas gift at one dollar per pound.

IN Publishers News Ink the weekly newspaper will find all the essential features of dense color and perfect working and drying qualities so necessary to clean printing and easy reading.

THE Yuletide is truly a time of merriment and happiness. It is also a season of bright colors, in which the cleanly greens of spruce and pine, the scarlet of holly berries, and the green and white of mistletoe lends a brightness and significance to the age-old Bethlehem anniversary.



A HAPPY NEW YEAR

CANADA INK

BILL SAYS: "*If you would have folks believe what you say you must say what you believe.*"

DESPITE the world-wide depression during the past year, business has continued pretty good with us and with a great many of our customers. While there was no time when we felt like taking our hats off and cheering over the outlook, there was no reason for feeling at all pessimistic over it. Troublous times are often a blessing in disguise. They show us the necessity of strengthening existing business ties and of making new and friendly contacts for the future. We need new friends, and are doing our best to deserve them. We are making good Inks and good customers who will prove to be friends in the future. So let's be cheerful.

OLD Mother Nature is a great believer in color, and uses it in many ways to indicate her various moods. Woman-like, at times she may be fickle and changeable, nevertheless, she posts her signs in sunset, sky and autumn leaf, that all may know her intentions. Many "Old-timers" used to watch these signs of color in the sky very carefully and became quite skilful in predicting weather changes. They claimed that a Rose sky at sunset indicated fine weather. A Gray lowering sunset or one of Yellow-Green—rain. Bright Yellow sky—wind without rain. A Red-Gray sky in the morning indicated bad weather; while deep Blue color of sky meant fair weather. A growing Whiteness was usually an approaching storm. Dark gloomy Blue sky—wind and change in weather.

The many bright colors of the autumn is her big announcement of the approach of winter. She spreads Crimson and Scarlet, Yellow and Sulphur, Russet and Brown o'er hill and dale, in great confusion. There is no mistaking Mother Nature's color advertisement. There's nothing can beat a touch of color for giving emphasis to a message—particularly CANADA COLOR.

CANADA INK

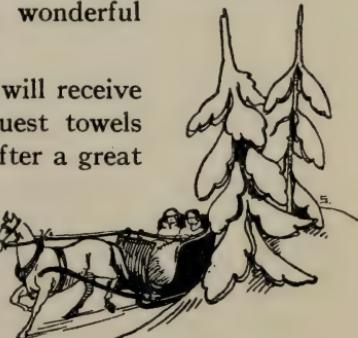
A NEW YEAR ADVENTURE

ANOTHER New Year is almost with us. May it prove a happy one to us all. We can all make the New Year worth while if we only set about doing it in the right way. We can use it to our profit if we will make up our minds to get rid of a lot of useless encumbrances that, weed-like, are hindering our mental growth and development.

I used to make New Year resolutions when I was younger—I do yet, as far as that goes—but not in quite the same way. I give them a little more consideration now, for I find that promises rashly made are easily forgotten. Many of us are apt to be carried away with a sudden conversion from old faults, and imagine that we immediately become new creations, and endowed with angelic attributes. But we don't. We've got to do something more than merely make promises. We've got to dump overboard all the old grievances and estrangements and selfishness and foolish ways and replace them with sympathetic and considerate understanding and worth-while friendships. Then with love and kindness and good cheer in our hearts, with a smile and a song on our lips, with courage to help over the rough spots, may we press onward with new clean hopes and high resolutions to find the coming New Year one wonderful glorious adventure.

THIS is the time when poor old Dad will receive the dozen of hand-embroidered guest towels that were selected for him by his wife after a great deal of Christmas shopping anxiety.

THE modernistic style of design has brought into use a great deal of gold and silver Inks. These metallic Inks used in combination with dense Black and Red, Blue or Green (of 5 value and 10 to 16 chroma) make very striking and effective color combinations.



CANADA INK

ON SAFE GROUND

THE foundation of all business success is confidence, which is gendered from integrity, fair dealing and satisfactory service. Business enterprise must be carried on with a constant and efficient endeavor to reduce the costs of production, to improve the quality of the product and give fair terms and consideration to customers. The life of any product depends upon its quality, and that quality can never be given nor obtained at the lowest price. If a price can be sacrificed, its quality must be sacrificed also, for we hold it a self-evident truth that no manufacturer can permanently keep up the quality of his product if the price is persistently reduced. Price-cutting is not business, any more than lumbermen's socks are Parma violets. The best and the only safe way to develop a business and make it successful is to know production costs, fix a fair price and then give your customers such a full measure of service and helpfulness that they will be glad to do business your way.



USE our flexible Padding Gum during the winter months. Applied hot, it makes a perfect pad. If you prefer a cold padding solution use Padsit. Comes in two colors.



THERE IS A DIFFERENCE

REMEMBER the story about the negro cook who marked one pie T. M. for "Tis Mince," and the other T. M. for "Taint Mince"? They looked alike but what a difference underneath!

There is the same marked difference with Printing Inks. They may look alike and still be of very different value. For the difference lies not in appearance but in working quality and finished satisfaction. In comparison many Printing Inks at slightly increased prices have proven to be the cheapest by far in the long run. More impression per pound in the press-room means greater dollar profits in the office.

CANADAINK

THE CHRISTMAS NECKTIE

ONE of the practices or rites in connection with the observance of the "Sesoun of Yewle" is the bestowal of presents on relatives and friends. (Evidently a reminder of the gifts that the wise men—Kaspar, Melchior and Balthazar—brought to the new-born babe in the Bethlehem manger centuries ago.) The lifetime of the majority of these presents is brief and uncertain, for which "Allah be praised!" They have a short period of popularity until they find a well-deserved burial in the subterranean recesses of garbage cans and waste baskets.

Amid the many and varied Yuletide reminders that flaunt their brazen presence long after their allotted season, none can hold a candle to the 'Christmas tie'. Fashion may decree revolutionary ideas of costume, the female waist-line may rise and fall like the ocean tides (and about as regular) but the emblazoned and spectacular tie of Yule holds a perennial place in the frenzied Christmas spending orgy of the shop-maddened female. Oh tie! where is thy victory? What floods of vituperative abuse; what oceans of super-heated and sulphurous profanity have been poured out in protest against thy iniquitous presence! For weeks after the holiday season, staid and respectable business men, whose minds are above the frittering foibles of fashion, may be seen wearing ties that look like a mess of scrambled paint or a drunken kaleidoscope of color. It is their badge of servitude to some strong-minded female; an admission that the wearer is no longer the complete master of his tastes or desires. Its presence sheds a baneful dread over the lives of many, and there are married men of otherwise spotless character who have been



CANADAINK

turned into deceitful hypocrites because they lacked the courage or backbone to boldly assert their independence and determination to select their own haberdashery. Many a good citizen of fair repute and good standing in the church has ruined his chances of heavenly reward by the murderous thoughts that encompassed his soul while he smilingly accepted from the wife of his bosom a hand-knitted colored atrocity, when a tin of smoking tobacco or a bottle of "Scotch" would have made a more acceptable offering.

Once in the dear dead days beyond recall I was cajoled into wearing a loud riot of color that had been given me the Christmas previous. It was summertime before I finally mustered up enough courage to appear with it in public. I remember having to do some work in the garden at the time and I perspired somewhat freely. The color moved back and I dumb near died of painters' colic. I broke out in a bright rainbow rash of orange, green and purple. I looked like a row of De Kuyper's gin boxes back in the old days on Montreal wharf, after the arrival of a steamer from Holland with a fall cargo of "widow's comfort".

I have a certain friend of long standing (he's over six feet) who has an accumulation of red-hot, weird chromatic creations that would about start a riot. He has been receiving them for years from female relatives. Never has he ventured to wear one in public. It would necessitate calling out the nearest fire brigade.

The pernicious habit of handing out these Xmas atrocities would soon decrease if determined steps were taken to prevent the spread of the plague. This should not be a hard matter to control as effective sprays and poisons have been found for the control of bed-bugs, San Jose scale, Colorado beetles, lice and other pests. Someone would confer a blessing on suffering male humanity if a practical scheme would be concocted for the extermination of the particular pests who yearly bestow the "Christmas tie" on their silent and suffering victims.

ATTENTION is again drawn to our Sterling Black—An Ink
A that is suitable for fine halftones and illustrated work.

CANADAINK

THE OLD TOY-MAKER

AMONG the many interesting habitant characters that until quite recently were to be found around the Bonsecours Market in Montreal, was Jean de Laroche, the old toy-maker. He occupied a small shop in the market for many years, where his quaint, bright-colored, hand-made toys attracted considerable attention. They were in steady demand, more particularly during the Christmas season. They also found a ready sale, during the summer, among tourists in search of "local color", who were, no doubt, attracted by the character and originality of the products, especially the quaint little horse-and-cart toy, which has been used by Paul Caron, artist, of Montreal, as the cover motif of this issue of "*Canadaink*".

The old toy-maker is now in his eighties and the business is being carried on at present by one of his sons. "Bonhomme" Laroche has carved toys and religious subjects for many years, as did his father, his grandfather and his great-grandfather for the generations that have gone.

Wood carving has been carried on in Quebec for nearly 250 years, for a trade and arts school was established by Bishop Laval at St. Joachim in 1688. This painstaking attempt to found a school of art in Canada in those days was a wonderful achievement, especially when we consider that almost entirely the northern part of America was a savage wilderness.

St. Joachim is a small village located a few miles down the St. Lawrence River below Ste. Anne de Beaupré, where the famous Shrine of Ste. Anne is located, and which is visited yearly by thousands of pilgrims from all over Canada and the United States. Here, until a few years ago lived old Louis Jobin, with the gentle face and flowing beard of a biblical saint, who carved Virgins, Ste. Annes and Josephs from logs of wood for the parish churches. In many old places in rural Quebec are still to be found sacred figures from the hands of long-dead craftsmen that reflect their inspired genius.

CANADA INK

SERVING THE CUSTOMER

THERE is no angle of our business that we find more interesting or important than making and keeping contacts with our many customers, who are located in large and small centres and from coast to coast. Many of these contacts are of long standing, dating back through fifty years of business activities. We feel rather proud of the fact that some of these customers have been on our books ever since the beginning of our business. We consider it a pleasant recognition of the usefulness and quality of our Inks that they have remained faithful and loyal during all that time.

While a great many of our customers are known to us personally, it is largely through our salesmen on the road that we get a wider understanding and a deeper sympathy for the printers' problems and requirements. A salesman has some advantage over the chaps in the factory for he gets a "human touch" through personal visits and associations that is denied the inside man. He is also able to visualize the requirements of different offices and individuals and prescribes accordingly. We wish that we knew every customer on our books as well as our salesmen. The personal touch is a great asset. We have known many business contacts to develop into friendships that have stood the test of years.

A customer is interested in our service and our goods only according to the amount of benefit he will receive. He wants to feel assured that when an order is placed with us for Ink that it will contain suitable color ingredients, with drying and printing qualities essential for his work. A sympathetic understanding of his necessities and requirements and thorough knowledge of our own business enables us to co-operate with Inks of proven quality and with satisfactory service. That point of contact must never be overlooked by us. We consider it as necessary as the ingredients that go into the formula. We are glad to be of service and gladly welcome any opportunity to assist our customers in solving their pressroom perplexities.

CANADAINK

THE TOY-STREWN HOUSE

IVE me the house where the toys
are strewn
Where the dolls are asleep in the chairs,
Where the building blocks and the toy balloon
And the soldiers guard the stairs;
Let me step in the house where the tiny cart
With its horses rules the floor,
And rest comes into my weary heart,
For I am at home once more.

Give me the house with the toys about,
With the battered old train of cars,
The box of paints and the books left out
And the ship with her broken spars;
Let me step in a house at the close of day
That is littered with children's toys,
And dwell once more in the haunts of play
With the echoes of bygone noise.

Give me the house where the toys are seen,
The house where the children romp.
And I'll happier be than man has been
'Neath the gilded dome of pomp.
Let me see the litter of bright-eyed play
Strewn over the parlor floor,
And the joys I knew in a far-off day
Will gladden my heart once more.

Whoever has lived in a toy-strewn home,
Though feeble he be and gray,
Will yearn, no matter how far he roams,
For the glorious disarray
Of the little house with its littered floor
That was his in the bygone days,
And his heart will throb as it throbbed before
When he rests where a baby plays.

—Selected.

CANADAINK

A DERELICT

THE old time tramp printers were peculiar products of the days of hand composition, and today are as scarce as union bartenders. With the coming of the linotypes and other labor-saving machinery, fewer workmen were employed and the tramp printer found, like Othello, his occupation gone. In those days they flourished in great numbers, for no self-respecting printer considered his typographical education complete until he had taken a post-graduate course of several months "on the road," working in different offices. This "wanderlust" habit seems to have been a heritage from the very early days of the craft. Many of these so-called "tramps" were good workmen, and could set clean "sticks." The steady ones settled down into respectable positions. A vast number of them, however, degenerated into loafers and "panhandlers", and were adepts at "bumming" dimes or drinks. They looked upon the wine when it was "red, white and blue" at every opportunity, and were well acquainted with the sleeping accommodations of city lock-ups and county jails. In my apprentice days, hardly a week passed by, in the summer season, without a visit from one or more "tourist printers", for our office was one of the regular ports-of-call for members of this ubiquitous brotherhood.



I remember one cold January day, shortly after the New Year, when a dirty, hungry, crummy-looking tramp — a loathsome, half-frozen object of dejected misery—slouched in by the back door and asked for work. Wearing a battered "pork-pie" bowler hat, a shabby black Prince Albert coat, "pepper and salt" deckle-edged trousers, a pair of side-ventilated shoes, and without sox or top shirt—he was a genuine specimen of the *genus hobo*. He had just been kicked off

CANADAINK

a way-freight and our place was his first professional call. We happened to be short-handed at the time and his arrival was timely if not very promising. The first job was to get him deloused, deodorized and into some warmer and less ventilated clothing. After a hot bath to remove the live stock—"Cap C's", old Bob Wilson called them—and a hot meal, he lost the hungry and desperate look he had on his arrival.

We outfitted him as best we could with contributed clothing and started him to work. He was a good printer and could hold his own with the other boys at "straight matter." Despite his nondescript appearance he carried an air of refinement that was in noticeable contrast to the usual breed of tramp typos that came our way. Educated and well mannered, he could, when he liked, talk interestingly and entertainingly of his experiences and adventures—and they were many and varied. It was about the time Dr. Koch, the German scientist, startled the medical world with his lymph for the cure of consumption. One evening, several of us were back in the office loafing around the coal-stove, when to our astonishment he sat down and wrote a column editorial about Koch's discovery that showed a masterly knowledge of medicine and anatomy.

He said his name was—Smith, and we took him at his word. But one mailing day I saw him slip an addressed paper into the "singles". I managed to get a look at the address on the wrapper. He was sending it to an old rectory in that beautiful garden county of Kent in England. Perhaps an occasional paper from a foreign place was the only way a white-haired old clergyman learned that a wandering boy was still living.

His departure was sudden and dramatic. He had been with us nearly a month, when one day he blew in "soused to the gills" and announced his departure in a barrage of inflammable language. We never heard of him afterwards. What a story must have been hidden in that wasted derelict's life to send him forth a homeless wanderer far from his home and friends! Such is life!

CANADA INK

THE DAY'S WORK

GEORGE H. BRUNS, in a recent article on "Humidity Control", in "Graphic Arts Monthly," says in part: "A pressroom under perfect humidity control not only eliminates paper troubles, but will keep the rollers in better condition so they will work better and last longer; less ink will be used and it will dry more uniformly. By actual test in a plant where the same job was run the year round it was found that 15 per cent less ink was used when the humidity was high than when humidity was low." This is quite an important item, especially on large forms of solid color. Humidity Control seems to be the solution of many pressroom annoyances. It also tends to economy of production with additional profits.



WE give special attention and careful consideration to the making of specially matched colors. When a customer sends in an order to have colors matched (which more than likely will be from an artist's sketch) it becomes a problem that must be treated with the utmost care and precaution. Our color specialists work with all the regard and spirit of an artist seeking the correct tone color. Step by step the color is built up until it exactly matches the value desired. Special consideration is given to the selection and suitability of the pigments and ingredients. Dry colors must be of deep tinctorial strength, with varnishes of proper consistency and viscosity. They must be compounded for the production of Inks of perfect printing quality—and above all, at a reasonable price. With all our precaution, however, it is impossible to foresee the kind and variety of stock to be used, and which in some cases materially alters the finished effect. It is very essential that sample of stock to be used accompany the request for special Inks.

CANADA INK

DOES it make any difference as to the order of printing colors in four-color process work, when the Inks are printed separately? Is there a recognized standard of procedure? Will appreciate any information on this subject.

—The question of the proper rotation of colors in the handling of Process work gives rise to a considerable measure of discussion. Many opinions have been ventured that there is, or should be, a fixed relation in the application of the four-process colors.

General practise even on the finest grades of work gives the handling of the Black or key form the precedence, and rarely is any difference from the original engraver's proofs in evidence, as the result of running the Black first. There are some rare occasions when the nature of the illustration is such that the extreme sharpness of detail involving the Black would necessitate the running of the Black as the third or fourth color, for the running of Process Yellow (which is semi-opaque) over the Black would have a tendency to deaden the sharpness of the Black impression. This condition, however, can be largely overcome by the use of Transparent Yellow.

Running the Black first has many advantages. It acts as a key form and insures better register. It is particularly beneficial where the Black is a work and turn form, for then the reverse impression acts in a great measure to prevent offset of the subsequent colors. The succeeding colors can be run with a great deal easier handling and much more rapidly when the Black has been run first than if any other order is employed. In those cases, however, where the Yellow is run first, the question of rotation of the Blue or the Black as third or fourth color makes no difference whatever. Either the Black or Blue can be given precedence, depending entirely upon the nature of the job and how the handling of either of these as the third or the last color would benefit the pressman in the running of the job. When the printing is done on a two-color press it is a general practise to print the Yellow and Black first followed by Red and Blue.

CANADAINK

THE NOON HOUR

XMAS WEATHER

If I were a bear,
And a big bear, too,
I shouldn't much care
If it froze or snew—

If I were equip
'Dlike the walrus is,
I'd not give a rip
If it snew or frizz.

If I could grow hair
Like the raccoon does,
Oh, I wouldn't stir
Though it snewed or fruz.

If I, like the moose,
Were quite warm though nude,
I would be quite spruce
When it fruz or snewed.

—Y'rs too-ly.

NOT ENOUGH

In Illinois, one Pauline Stasiak smashed her car into that of one Peter Pennacchia, backed away, and drove off. Mr. Pennacchia left his wreck in the road, went to his garage and obtained his other car, drove around the corner and was again smashed into by Miss Stasiak. If Mr. Pennacchia had owned three cars, this might have made a good story.—"The Messenger."

BIG-HEARTED!!!

He was standing beside her as they admired a beautifully decorated Christmas tree.

"Baby," he said, "I'm gonna tie myself on that Christmas tree, with a tag on me, "From Me to You."

Came the reply, "You can sure think of the punkiest presents!"

LANGUAGE IMPROVING

Inez—"How is Bill getting on with his golf?"

Dot—"Oh, quite well. The children are allowed to watch him now."

WHOSE FAULT

Butcher—Excuse me, madam, but you haven't yet paid me for the turkey you had at Christmas.

Customer — No, my husband sprained his wrist so badly carving it that he hasn't been able to write out your cheque yet.

The class was studying magnetism. "Robert," asked the professor, "how many natural magnets are there."

"Two, sir," was the surprising answer.

"And will you please name them?"

"Blondes and brunettes, sir."

NO DETRACTION

The Agent—I forgot to mention that in this country house you're buying there are two very old stained-glass windows.

Mr. Newgilt—That won't matter. If they're stained too bad to be cleaned, I can put in some new ones.

—Standard.

THE BIG STICK

"My wife," said Steve the drug clerk, "doesn't have all her own way, not by a jugful. Of course she assumes charge of our household and its expenses, gives me an allowance, looks after the children, the servants, the cat, the dog and the canary, but you bet I can say pretty much what I like to the gold fish."

CANADAINK

SILENT CORRESPONDENCE

A sailor who had been away on a long voyage received a letter at a port of call. On opening it, he took out a blank sheet of paper. His pal remarked: "Hey Bill, wot's the bloomin' idear of the blank pyper?"

"Gorblime," said Bill, "that's a letter from 'ome. Me and the missus ain't a-speakin'."—*Answers.*



A CHRISTMAS PRESENT

Judge—"You are charged with being drunk and also acting disorderly on Christmas Eve. What is your name?"

Prisoner—"Donald Angus McGurgle."

Judge—"Oh, and who bought you the whiskey?"



"I'm sorry," said the hotel clerk to the strange couple who had just registered, "but we haven't a room with bath. We can give you, however, a very nice room without one."

Turning to his companion the man very affectionately said, "Darling, they haven't a room with a bath left. Would one without do, darling?"

"Yes, sir."



FREE AIR

"I like this quaint little mountain village of yours, waiter. I suppose I can get plenty of oxygen here?"

"Sorry, sir, but prohibition agents are very active around here."

—*Vancouver Province.*



HE WAS

"Here is my bill," said the lawyer. "Wish you would pay \$100 down and then \$25 a week."

"Sounds like buying an automobile," said the client.

"I am," said the lawyer.

—*Union.*

A HAPPY NEW YEAR

IN MEMORIAM

Shed a tear o'er Mary McQueer
Death held for her no terrors,
She lived an old maid
She died an old maid
No runs! No hits! No errors!



"Well, of all the nerve," she said, as she slapped his face. "Don't ever try to kiss me again."

"All right," he replied, meekly, "If that's how you feel about it get off my lap."



In Canada at Christmas
They line the street with trees—
Christmas trees lit up at night
With little balls of colored light
As pretty as you please.

The people hurry past you
In fury boots and wraps;
The sleighs are like a picture-book
And all the big policemen look
Like Teddy Bears in caps.

So if some day at Christmas
You don't know where to go,
Just pack your boxes up, I beg,
And start at once for Canada;
You'd like it there, I know.

—*Punch*



STILL TENDER

The female members of an animal club were assembled for the annual banquet. When the presiding officer (Mrs. Giraffe) gave the signal to be seated, all complied excepting Mrs. Ostrich who remained standing by her seat. The presiding officer noticed this and asked Mrs. Ostrich why she was standing. Mrs. Ostrich replied she was unable to sit down "because she had been hiding all the previous day from her husband and had become sunburnt."



She was only a proofreader's daughter, but she minded her P's and Q's.

CANADAINK

A BOOK OF COLOR

IN presenting our new Munsell "Book of Color" to the printing trade, we are departing considerably from the recognized type of Ink Sample Book, in the hope that this book with approximately 400 color samples—its orderly arrangement—and its definite nomenclature—will be of increased usefulness to the various departments of the printing industry.

The printer salesman will find this book of great usefulness in discussing color problems and combinations with his customer.

Color itself, while a factor of first importance in good Printing Ink, is only one of the qualities which the modern Ink maker must incorporate into his product.

To order Ink from this book, please supply the following information: (A) For color—give Munsell notation; for other colors not shown here, specify approximate Hue, Value and Chroma. (B) For paper—specify the kind, or send sample. (C) For good working—give the style of press on which Ink is to be used. (D) For Suitability—give character of job, whether Ink requires to be fast to light, alkali-proof, wax-proof, etc.

Color service and Printing Ink information gladly supplied on request.



IN answer to some enquiries about the colored illustration used in our New Offset Sample Book, the original painting is in the Archives at Ottawa and was used with their kind permission. Our reproduction, which is a splendid one, was the work of Herold & Garbe of Toronto.



THE Inks used on inside pages of this issue of *Canadaink* are Antique Black No. 32680 and Seal Red No. 399 (reduced with Mixing White). Inks used on cover were made to match artist's sketch. Any of these Inks are supplied in quantities. Write us for prices.

Canada Inks

MAY BE OBTAINED FROM

VANCOUVER
SMITH, DAVIDSON & WRIGHT, LIMITED

MONTRÉAL
SEARS COMPANY CANADA LIMITED

HAMILTON
BUNTING, GILLIES & CO., LIMITED

WINNIPEG
SEARS COMPANY CANADA LIMITED

AND PUBLISHERS' NEWS INK

HALIFAX
SAINT JOHN
SCHOFIELD PAPER CO.

▼

OR DIRECT FROM OUR FACTORY

15 Duncan St., Toronto 2

AGENTS FOR NEW ZEALAND
W. H. SIMMS & SONS, LIMITED
CHRISTCHURCH

CANADA COLORS

bring beauty
and dignity
to the
printed page

« »

Canadaink





Printed with Sterling Halftone Black No. 324 and Tint No. 3

CANADA INK

BEING ISSUED OCCASIONALLY BY THE CANADA
PRINTING INK COMPANY, LIMITED, TORONTO FOR
PASSING ALONG ITEMS OF INTEREST
TO USERS OF INK

MARCH, 1931

NUMBER FORTY-FIVE

BILL SAYS: "*More orders come from 'asking'
than from 'wishing.'*"

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**S**INCE Color is so universal a language which we cannot choose but speak, it behooves us to speak it beautifully."—*Chase*.

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ANTICIPATING requests for copies of the Ben Franklin picture used on our 1931 Calendar, we have had a few copies printed without any advertising, which are suitable for framing. We suggest an inch wide frame, using the silver border as a mat.

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**C**ANADA Offset Litho Inks are made from carefully selected and tested materials. They have depth and brilliance of color and uniformity of body. Our new Offset Sample Book shows standard lines carried in stock.

~~~

WE are pleased to announce Mr. Richard Hallett as a new member of our sales force. Mr. Hallett is a resident of Winnipeg and is well known to the printing industry in Western Canada. His headquarters will be with Sears Company at 44 Princess Street, Winnipeg, where we will carry a larger stock of CANADA INKS. We hope that this service will prove helpful to our many Western friends.

Canada Ink for March

WE are making special Black Inks for high speed presses that are helping to solve some of the printer's production problems. HI-Speed Black No. 444 for linen and bond papers, and No. 333 for all ordinary work are "delivering the goods." They give more impressions per pound.

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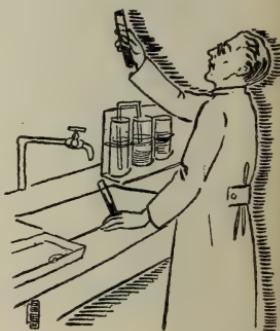
SERVICE may be a hackneyed expression, true enough, but when given freely and thoughtfully it is apt to remain in the minds of customers, when other factors are forgotten. Value for dollar, of course, is "taken for granted." It is a logical part of the transaction. But when some little evidence of personal courtesy or interest is thrown in for good measure, it will likely make a "mighty, mighty pleasant" transaction. Courtesy and service always pay good dividends.

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GLANCE at the many magazines on display at any Canadian news-stand ought to convince the most sceptical doubter that American magazines have "hogged" our market. This condition is exercising a subtle and insidious influence over Canadian thought and viewpoint. In addition, the mechanical work is produced in American printing offices instead of being printed in our own country. Surely this is a condition that calls for remedial measures of some sort.

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SCIENTIFIC analysis and research plays a very important part in modern industry. We maintain a laboratory with a qualified chemist to accurately analyse and test all raw materials used in our Printing and Lithographic Inks, as well as the solution of printing problems requiring scientific investigation.



# Spring Number of 1931

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## “PRENEZ GARDE”

I AM not much of a linguist. I find that I can get into quite enough trouble with one language without adding to the number. In common with a lot of other chaps, various school teachers tried to hammer some rudiments of French and Latin into my thick head in our adolescent days. The most of it is long forgotten. I have often wished, however, that I had taken up French more seriously. Many a time in after years it would have been mighty useful in business. It is true, I have a rough blacksmith's smattering of a few phrases with which to ask for food, lodgings and other things. When I use them, however, I am always on the lookout for a quiet smile of amusement on the listener's face. In spite of that, I can manage to make myself understood even though my accent is more Belfast than Paris. “Je vends l'encre pour l'imprimeurs,” “Avez le bon cigar trois pour vingt cinque,” “Passe le beurre,” “Bonne sante” or “Parlez vous Anglais” are some expressions which prove very useful in the right environment.

I have a very high regard for our French-Canadian citizens. Having done business with many of them for over a quarter of a century, I have some understanding of their many splendid qualities. Their language is descriptive, picturesque, and at times very poetical (with and without gestures).

Some of their expressions are hard to literally translate into English. “Prenez Garde” is one of these *multum in parvo* expressions. Freely translated (very freely) it may be construed into: “Watch your step;” “Stop, look, listen;” “Be careful;” “Be on guard;” “Don't be hasty;” “Look out;” “S.O.S.;” “Danger ahead;” “arf a mo', matey;” “Mind your p's and q's;” “Look before you leap;” “Take care;” “Go easy;” “Be prepared;” “Breakers ahead;” “Step cautiously;” “Be alert;” “Safety first.”

No better advice can be given in any transaction—whether buying pianos, pickles or printing Ink—than this simple expression of our French-Canadian confreres—“Prenez Garde.”

# Canadaink for March

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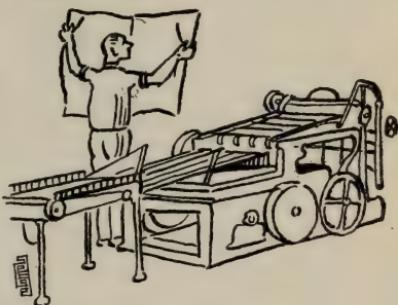
**M**ATCHING Inks exactly is not always an easy job, for there are many factors which exercise a sinister influence over their physical make-up. Quite often customers, sending in orders for specially matched Inks, omit giving all the necessary information. They may send in a small printed sample the size of a thumb-nail, without a sample of the paper to be used or a word about printing surface or working conditions. This places the Inkmaker under a handicap. A printed sample of the Ink may have been exposed to so many influences that it would not always be reliable. The color may have been run shy or full. The form may have been single or double rolled. The pressman may have added varnish or other material unknown to the office. Then again, if the Ink has been printed any length of time it may have become faded or shop-worn. It may have been printed on a paper with a soft absorbing surface or one with a hard calendered surface. Then there are the many shades of white (?) papers, for contrary to common idea, white papers are not always white. They are only white by comparison. These varying shades have an influence on tints and the lighter hues of color. Always send a sample of the paper if at all possible. Give the Inkman all the information you can. It will tend to better Inks and better satisfaction.

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PRINTING INK is a product with a unique complex. It seems paradoxical in that it may be judged from two widely different angles, as it is both a commodity and a service at the same time. As a commodity with sixteen ounces of material to the pound and without any definite objective, it may contain unknown possibilities for pressroom disturbance and delay. On the other hand, when that pound of material is linked with the experience and ability of the Ink maker and adjusted to a particular need, purpose or objective, its usefulness and service is enhanced many times over its physical value. Printing Ink should be judged by what it does and not merely by what it is.

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WHEN Mr. Printer of "Anywhere Press" buys printing Ink, certain factors loom up very prominently in the transaction. The vital ones are "finished appearance" and "pressroom printability." Price may sometimes be a factor, but it is really only a relative one. The important factors are "looks" and "behavior." Good printing calls for the right Ink—right looking, right working, right costing. Printing Ink is a vital factor in the appearance of the printed page, and Mr. Printer wants to feel reasonably certain that the Inks he selects will possess all these qualities in order to meet the calls of his work, whether he has a high or a higher pressroom standard.



The right Inks do not just happen. Their creation is not a matter of "by guess and by gosh." Their manufacture calls for the work of specialists, who should possess a sound knowledge of color and its possibilities, plus some practical knowledge of press-work. They also call for an understanding of varying press speeds, of differences in paper surfaces and changes in temperature and humidity. Their physical make-up demands purity and tintorial strength of materials, laboratory exactness of formula, and vigilance and precaution in manufacturing. All these factors are as necessary to its make-up as the material ingredients of pigment and vehicle, and they must be considered in estimating the price.

The average printer is vitally interested in what results he can obtain. He realizes that it is possible to get all kinds of Ink and all kinds of prices. What he wants to know is where to get the best material and service for the money he has to spend.

And that's our job.

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THE HOME-TOWN "CORNERS"

A SHORT while back I happened across an old copy of a certain country weekly newspaper. As I looked over its homely pages I found many old names that were familiar fifty years ago. Long forgotten faces and scenes came tumbling out of the mists of memory. The years seemed to slip away and I was back in my "entered apprentice" days—long before I knew anything about such disturbing things as diabetes or income tax returns. You see, I had been reading an old copy of my home town paper, and it brought back familiar memories.

I don't suppose you know my home town? It doesn't matter very much whether you do or not—you probably know another almost like it, for in many ways it's just the same as your own town. Only in ours the sun shone brighter, the grass was greener, the trees were more shady, and the faces were kindlier and more friendly looking—at least they seemed so then. Even now, as I look back after a half century's acquaintance with other places and other faces, the old town still looks pretty good.



(I mention this to show that we were no mean community.) The newspaper which enjoyed my services was the official organ of the party then in power. Our office was a great loafing place for some of the old hide-bound partisan gossips, (especially during the

We were the county town and the centre of a productive and prosperous farming country. We boasted of nearly three thousand inhabitants; had two principal business streets, a stove foundry, a public weigh scales, three newspapers, four churches, seven hotels, a jail and other evidences of activity and culture. We even indulged in one large, corpulent constable—without a uniform.

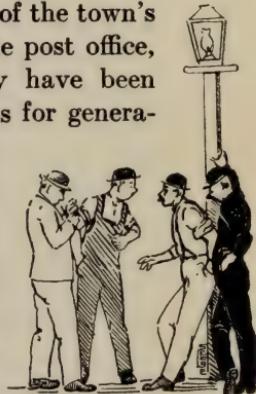
Spring Number of 1931

winter), when they would daily gather around the old-fashioned coal-stove and digest the local events, to our intense amusement.

While our office was not located on the Main Street it was just as good, for we were only a stone's throw from the "Corners" on Cross Street—the second principal street—which crossed Main Street at right angles in the centre of the town. Main Street was, of course, the principal thoroughfare. On it were located the big general stores, the leading three-chair barber shop, an undertaking establishment, our popular partnered oyster and ice-cream parlor and nearly all the hotels.

Our newspaper office could not, however, compare with the "Corners" as a general news bureau, for the "Corners" as they were familiarly called, was the focal point for many of the town's activities; its only other rival in popularity being the post office, and then only around "mail-sorting time." They have been regarded as favorite loafing spots for the native sons for generations and much of the community life has eddied around the lamp posts and telegraph poles which marked their boundaries. Here the momentous and vital questions of the day — social, political, religious or financial—have been argued, analysed and settled by the "rude forefathers of the hamlet" as they gathered there after the day's toil. It was a social "Mecca" where the male element of the locality, hungry for contact with his fellowman could swap experiences or borrow a bite of chewing tobacco. There could be heard the short and simple annals of the day's events and happenings—of random visitors—of crops and prices—of fat stock—of weather forecasts—of births and deaths—and other gossip that was of absorbing local interest. Many a newspaper item owed its origin to a chance remark made at the "Corners."

The cedar-decorated arch for the "Orange walk" was erected there the year the county lodges came; and it was a favorite spot for election-night bonfires (to which a few empty Ink barrels



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gathered from the rear of the local printing offices made a welcome and fiery contribution).

There also came the itinerant and shameless vendors of cheap nostrums, of wizard corn cures, of magic grease removers, of Indian herb remedies, and other plausible catch-penny fakers.

When Guy Bros., Hi. Henry's Minstrels, "Uncle Tom" shows (or any show with a band as attraction) came to town it was on the "Corners" that the band was formed into a ring; then with the leader or drum major in the centre, a free musical show was given in the evening (see posters) before going to the Town Hall or Opera House for it's "one night only" performance.

When the volunteer hook and ladder company, resplendent in their bright red Garibaldi shirts and white oil-cloth helmets, returned after beating all competitors (in what we considered almost world record time) at a firemen's demonstration held in a nearby town—it was there the monster "Welcome Home" parade was halted while the town orator (from a hired livery rig) eulogized "those brave defenders of our homes from the ravages of the fire fiend, whom this day have brought undying glory to our fair town" (extract from address.)

In the days of open voting, before the installation of the present balloting system, it was not an uncommon practice for the victorious candidate to have large open hogsheads of beer placed on each of the corners, where victor and vanquished alike were welcome to wash down their political feuds in tin mugs of free beer. (A practice which would be enthusiastically welcomed by some individuals of the present day.)

The old "Corners" are still there in the home towns of our youth. It is only the faces that gather around them that have changed. Life flows placidly on to-day as in the past. Children grow up and leave the home nests and go out into the world to seek new ones for themselves. Though their lives are cast in strange places and among new faces, there always remains pictures of old friends and old scenes hallowed by youthful memories that become more precious through the passing years.

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THE MILLIONAIRE

I ONLY have one pair of pants,
While Jones has more than fifty;
Suppose I had two pairs of pants,
Would I be dressed more nifty?
But if I had two pairs of pants,
I'd have no place to wear them;
I'd have to find some pantsless chap,
And with my brother share them.

I only have one lonely vest,
And that's both worn and seedy;
Suppose I had another vest;
Thank God, I'm not that needy.
But if I owned that other vest,
I'd worry where I'd place it,
Until I found some vestless chap,
Then round his shirt I'd lace it.

I only have one old sack coat,
Style wouldn't call it snappy;
Suppose I had two old sack coats,
Would I be doubly happy?
But if I owned two old sack coats,
Like rich folks I would grumble;
I'd have to find some coatless chap,
To keep my spirit humble.

I only have one old gray cap,
But friend was never truer;
Suppose I had two old gray caps,
Would skies smile any bluer?
But if I had two old gray caps,
I could not rest a minute,
Until I found some capless chap,
And pushed his head right in it.

I only have this suit of clothes,
I'll grant that's not too many;
Some day I know I'll meet a chap,
Who isn't wearing any;
Then I'm dead sure my only clothes,
Will not be mine much longer;
And I must walk like Adam did,
When moral bonds were stronger.

—Theodore Thomas Sharpe.

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OUR HOME MARKET

WHEN High Commissioner (then Premier) Ferguson at a director's luncheon at the last Canadian National Exhibition, launched a verbal criticism over the increasing amount of American goods coming into Canada, he voiced the opinion of a great many Canadian manufacturers who come into direct competition with these products. Many of these lines, especially food products, are widely known because they are nationally advertised. Their names are familiar in the household. That people show a preference for them is to be expected.

The frugal frau who buys the "eats" for the pantry and table, calmly accepts these advertised goods as standard lines, and does

not bother her pretty head about where they are manufactured. It is not that our wives are not patriotic, far from it! They are, you bet, and want to be. But so many do not give it a thought—especially if the goods they are using pleases them. Right here I want to interject my opinion that home is the place to start a movement in favor of using Canadian grown products.



Some years ago I "climbed aboard" a grocer with whom we used to deal, because he persisted in sending us imported canned goods. I remember "laying down the law" to him that our account would go elsewhere unless we got "Made-in-Canada" goods. We are still dealing with this chap, and haven't a fault to find. To-day he carries a stock of almost entirely Canadian goods.

A large percentage of our business is with lithographers and printers who annually print millions of labels for canned goods of all kinds. Every time a can of foreign goods is used it robs our

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customers of business, and incidentally we lose a proportionate amount of Ink. A condition, if persisted in, that would soon send us all into the receiver's hands.

I don't say that we should buy Canadian goods just simply because they are Canadian, but when they have quality and price equal to imported goods, we should by all means give the preference to the made at home article.

Our manufacturers, in common with the rest of the world, have been affected by the world-wide economic depression during the past year. While conditions here have by no means been as disturbed as in other places, they have been bad enough. We are fully convinced that it would wonderfully strengthen our national position if more people would definitely say "Made-in-Canada" when purchasing.

COLOR is a dominant factor in the advertising world. Its appeal is through the eye. It is easily understood by everybody. Returns from advertising appeals printed in full color are many times greater than the same appeal printed in Black. Printers cannot too strongly emphasize this factor in their campaign for new business. The use of more color benefits the customer with more sales, the printer with more presswork and the Ink man with more orders.

A SPLENDID example of overgloss printing was recently sent in by one of our Montreal representatives. It was a mailing circular in colors showing forty printed samples of house paints, the Inks for which had been specially matched by our service department. Overgloss Ink No. 330 was used as a final finish. The result was particularly attractive. We are very pleased with our Overgloss Ink No. 330 and many customers have been getting outstanding effects. This product was developed in our own laboratory. It gives a coating of lustrous transparency. Lithographers are using it on large sheets of labels instead of spirit varnish. It is economical in use and easily applied. Write us for information.

THE DAY'S WORK

WE have an inquiry from a candy manufacturer for information about printing on sheets of celophane to be used as wrappers on a new confection, shortly to be placed on the market. These wrappers are to be printed in two colors, which includes a zinc etching of the firm's trade mark. Any information about the method of handling this kind of printing and the kind of Ink required, will be appreciated."

—Celophane is a recently developed product of great transparency. It comes in sheets of varying thickness, like litho gelatine, which it much resembles in appearance. It has come into general use as coverings for various food products. Inks for celophane printing must be of good strength of color and preferably with opaque body, especially for single printing—although transparent colors are often used where the colors overlap. They should be fairly quick-drying and made with linseed varnish, which dries by oxydization, as celophane has no absorbent qualities. They should be fast to contact with water, alkali or spirits, and permanent to exposure in strong light, as the packages are likely to be displayed in windows or show cases. A hard packing is needed on the make-ready. Use Inks of good tinctorial strength and run sparingly. This minimizes the danger of offset and prevents sheets from sticking. Careful and intelligent handling will overcome any difficulties. Write us for further information if necessary.



WE particularly admire the smooth-laying metallic Ink used on the border of your recently issued calendar and are desirous of learning how this effect was obtained. Our past attempts with Gold or Silver Inks have not been very successful. Another thing we notice is that your Ink does not rub off

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very easily. If you have any new wrinkles in printing these metallic Inks, for 'evins sake tell us. We are looking for all the information possible."

—The border on our calendar was first printed with Gray Tint No. 32894 as a base. Four hours later, or before the base color dried too hard, Silver Ink No. 32896 was over-printed. This increases the luminosity and also keeps the Silver Ink from rubbing off.

Gold and Silver Inks (or metallic Inks as they are sometimes called) are quite sensitive to differences in paper surfaces. This is particularly noticeable in the variable drying qualities. Some Inks may dry perfectly on some papers and rub off on others. We have even known this to occur on the same job on apparently the same lot of paper. When printing on offset, cover or rough finished stock we always advise the printing first of a size or base—Bluish-Grey for Silver and Reddish-Brown or Orange for light and deep Gold. Two impressions of the metallic Ink are often used on coated stocks. Metallic Inks should be mixed just prior to use in equal quantities (by weight) of metallic pigment and vehicle. They should be kept well mixed while working, for the heavier metallic base quickly separates from the varnish. These Inks should also be worked in a regular even temperature, preferably above 70 degrees. It is also important that the same amount of Ink be carried throughout. We do not advise the addition of "fixers" or dryers. If the Ink is not suitable, consult your inkmaker. If it is not convenient to do this, we suggest that a proof of the Ink be pulled on the stock to be used, at least twenty-four hours ahead of time and the drying qualities tested before printing the job.



STERLING BLACK No. 324 gives a deep lustrous finish to illustrated work. It is particularly good for jewellery and other high-class catalogues. It prints solids very Black and high-lights very clean and delicate. Has non-offsetting and splendid working qualities.

THE NOON HOUR

A motorist's car had stalled on a country road. The driver looked over his car and saw it was lubrication trouble. He asked an old lady in a nearby cottage if she had any oil in the house. "Any kind will do," he said, "castor oil if you have it." "I ain't got any castor oil, sir," said the old lady regretfully, "but I can mix you up a dose of salts."

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A chronic dyspeptic named Cholmondeley, complained that his insides were rumbondeley, Said his doctor, "Take care, Of all luxuries beware, Eat nothing but bread that is crumbondeley."

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"I told Tom that the average woman's clothing weighs only eight ounces."

"And what did he say?"

"He thought it was a shame they had to wear such heavy shoes."

—*Tit-Bits.*

~~~

A young bride walked into a drug store and approached a clerk timidly.

"The baby tonic you advertise—" she began—"does it really make babies bigger and stronger?"

"We sell a lot of it," replied the druggist, "and we've never had a complaint."

"Well, I'll take a bottle," said the bride after a moment, and went out.

In five minutes she was back. She got the druggist into a corner and whispered into his ear—

"I forgot to ask about this baby tonic," she said under her breath. "Who takes it—me or my husband?"

### THE GOLFING TRAIL

(Taking four strokes from Kipling)

"The white moth to the closing bine;  
The bee to the opened clover."  
And the mashie pitch to the ghastly  
ditch

Ever the wide world over.

Ever the wide world over, lad;  
Clear to the Arctic Zone;  
From the glacial ice you can see the slice  
And hear the duffer moan.

There are greens by the Guadalquivir;  
Fairways in Old Cathay;  
And a tough tenth hole that will rend  
your soul

On the road to Mandalay.

"The wild boar to the sun-dried swamp;  
The red crane to her reed."  
And an easy par at Kandahar  
To lure the golfing breed.

There's a nine-hole course at Quito  
With greens that fringe the sky,  
And they cut the grass in the Khyber  
Pass

To furnish a brassie lie.

By the wash of the Parramatta  
Is the golfing flag unfurled;  
And the crack of the club in the hands  
of the dub

Is the shot heard 'round the world.

~~~

A titled lady was once canvassing for votes at a parliamentary election and stopped at a house, the door of which was opened by a burly woman, who eyed her none too graciously.

"May I ask," said the lady sweetly, "to what party your husband belongs?"

"Certainly!" answered the woman. "I'm the party to whom 'e belongs, and well 'e knows it!"

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The following application was taken from a Chinese newspaper:

"Sir: I am Wang. I can drive a typewriter with good noise and my English is great. My last job has left itself from me, for the good reason that the large man has dead. It was on account of no fault of mine. So, honorable sirs, what about it? If I can be of big use to you, I will arrive on same date that you should guess."

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A colored woman consulted the village lawyer.

"Ah wants to divorce mah husband," she said.

"What's the trouble?" asked the lawyer.

"That nigger's done gone and got religion, and we ain't seen chicken on de table foh two months."

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Along the Mexican border soldiers were searching vehicles. One evening a car full of young people was stopped and the usual procedure of examining the bottom of the car was in progress, whenone young lady asked: "What are you looking for?"

"Arms," replied the sergeant.

"Why," remarked the flapper, "it's all legs down there." —*Club News.*

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A woman arriving in this country after a short visit abroad was asked by the customs officials at the landing port:

"Anything to declare, madam?"

"No," she replied sweetly, "nothing."

"Then, madam," said the official gravely, "am I to take it that the fur tail I see hanging down under your coat is your own?" —*Tid Bits.*

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McGurgle—"I hear that yer auld friend Hector has marrit a thirrd wife."

McGulp—"Aye mon. Hector has been a verrr expensive friend. He has cost me twa wreaths and three presents in sixteen years."

The wife of a sailor handed the pastor of a church the following note: "Peter Bowers having gone to sea, his wife desires the prayers of the congregation for his safety."

The minister glanced over it hurriedly and announced: "Peter Bowers, having gone to see his wife, desires the prayers of the congregation for his safety."

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## FLOWER COLORS

A golden sunbeam lost its way  
And wandered at its will;  
It kissed the yielding, soft, brown earth;  
Up sprang a daffodil.

The rainbow missed its purple stripe,  
And sought it high and low.  
'Twas found in a cool, shady nook,  
Where fragrant violets grow.

One breezy eve a pink-tipped cloud,  
Sailed off into the air,  
Then settled in a rose-filled spot,  
To tint the flowers there.

A bit of summer sky fell down  
Into my garden plot,  
And now I know whence comes the blue  
Of the forget-me-not.

—F. B. Steiner.

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A WRONG FONT

Jack-Be-Nimble—"I'd like to print
a kiss on your cheek."

Bo-Peep—"You're not the right
type."

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She must be an optician's daughter  
for two glasses will make her a spectacle.

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The bride and groom arrived at a fashionable hotel on their honeymoon. The room they occupied was furnished with a pair of twin beds. Upon seeing them, the bride immediately began to cry, and the groom said: "Why, dear, what is the matter?" "Why," said the bride, looking at the twin beds, "I thought we were going to have a room all by ourselves."

Canadaink for March

PLATE AND FOUNTAIN ETCHES

WE have secured the Canadian agency for The John Stark Plate and Waterfountain Etches and Densatone Developing Ink, which are manufactured by the Chas. Eneu Johnston Co., New York. These goods are well known among lithographers. At a recent lithographic exposition held in New York City they were severely tested under the most difficult conditions. An unanimous opinion was given that these Etches are the most valuable contribution to the development of offset lithography in recent years. These Etches are absolutely non-poisoning, and work equally well on zinc and aluminum plates. A sure cure for scum and grease. Gives cleaner plates and more impressions. Sold in quart and half-gallon sizes. No free samples. Sold under money-back guarantee. Write us for further information.



BILL SAYS: "Kontinuous Kourtesy and Konstant Kontakt Keeps Kustomers."



HOLFAST MAKE-READY PASTE

A PERFECT adhesive for pressroom make-ready. It is clean, sanitary and economical in use. Does not harden or cake when carried on back of pressman's hand. Keeps sweet on exposure without losing its tenaciousness. It is velvety in texture and makes a smooth make-ready without lumps. Sold in quart tins only at 85c. per lb. Write us for small sample.



THE cover design for this issue is by Mr. F. Coates, of Toronto. The color plates, with the exception of the key plate, were cut from ordinary linoleum. Inks were made to match artist's sketch. Paper and workmanship are Canadian.

Canada Inks

MAY BE OBTAINED FROM

VANCOUVER

SMITH, DAVIDSON & WRIGHT, LIMITED

Montreal

SEARS COMPANY CANADA LIMITED

HAMILTON

BUNTIN, GILLIES & CO., LIMITED

WINNIPEG

SEARS COMPANY CANADA LIMITED

AND PUBLISHERS' NEWS INK

HALIFAX

SAINT JOHN

SCHOFIELD PAPER CO.

▼

OR DIRECT FROM OUR FACTORY

15 Duncan St., Toronto 2

AGENTS FOR NEW ZEALAND

W. H. SIMMS & SONS, LIMITED

CHRISTCHURCH

Use More
Canada Color



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Canadaink

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Tapestry Halftone Engraving

COURTESY OF BRIGDEN ENGRAVING CO., TORONTO

CANADA INK

*Being Issued Quarterly by the
CANADA PRINTING INK COMPANY, LIMITED, TORONTO
for Passing Along Items of Interest to Users of Ink*

NUMBER FORTY-SIX

AUTUMN, 1931

BILL SAYS: "There's a lot of difference between 'hoping'
and 'hopping' for business."



NOW THAT SUMMER has passed on, leaving behind its memories of golf courses and summer cottages, of blistered backs, of ice-cream clothes and one-piece bathing suits, this is a good place to wise-crack "that a bathing suit is a garment with no hooks but plenty of eyes".



IT GOES WITHOUT saying that cheap Inks must be good and that good Inks must be cheap. Experience, Care, Study and System are some of the ingredients that go into the making of that "Better" quality that has built up a reputation for CANADA INKS.



BETTER INKS are as necessary in to-day's scheme of economic progress as better cars, better homes or better food. Faster presses have educated the masses into realizing the value of greater production, at the same time maintaining the clean readable characteristics of the highest grade of craftsmanship. Inks have been made to meet these new demands. They must have proper body and flow. They must lay nice and smooth, without smudge or offset, and dry properly.

Canadaink for Autumn, 1931

ALL OUR TESTS for permanency in colors are made by exposing a printed sample of Ink to the actinic rays of a Fadeometer lamp for a definite period. An hour's exposure to these rays is almost equivalent in effect to a day's exposure in normal sunlight. These tests have also shown that colors, while fast to light exposure cannot be reduced beyond a certain point without losing their permanency. This test is particularly useful where tints of the main hues are required for analogous harmony. Color resistance is dependent on the amount of color pigment and the thickness of the film of Ink exposed, and where a permanent effect is required the use of delicate tints should be avoided wherever possible. Inks required for exposure under strong sunlight in shop windows should be tested for permanency before printing. We gladly make Fadeometer tests and give special attention to Inks for posters, cartons or labels subjected to extreme sunlight conditions.



PRINTING INK is the world's greatest salesman, for anything can be sold by the printed word. CANADA "BETTER INKS" will print your sales messages cleanly, clearly and conspicuously. Better Inks make Better Impressions and Better Sales. Order CANADA INKS.



STERLING BLACK means the highest quality in Printing Ink. It is so truly fine, so genuine, so thoroughly reliable that but one word in the language could describe it—"Sterling". Send for trial order.



COLOR PROMISES to transform entirely the outward aspect of our world, and will surely have its effect upon our inward life, our modes of thought, our attitudes and emotional life, and through them upon our actions. Color too, promises to break the limitations of the machine age as regards the products with which it surrounds our daily life. Color permits us to bring variety back again into a world which the machine might make too much alike.—*F. B. Pratt*.

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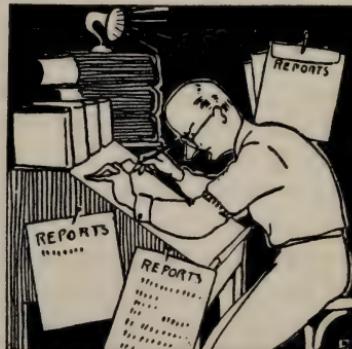
A NEW RULER

AND JOSEPH DIED, and all his brethren, and all that generation, now there arose up a new king in Egypt, which knew not Joseph."

I'm not using this Biblical quotation as evidence that I have an intimate acquaintance with the volume of the Sacred Law. Perish the thought. But the constantly shifting changes in everyday business life brings a new understanding of the verse and makes it an appropriate quotation.

Business is ever restless and ambitious. It is changing in character and spreading in magnitude. That betokens progress. There is no such thing as standing still in business today. We go ahead or lag behind. We either progress or die of dry rot. The term of "old established" must not be taken too literally. It should be interpreted as "long established, but up to the minute in practice." Changes, almost revolutionary in character, are daily occurring. New methods, new ideas, new and improved machinery are all contributing to the mighty urge for expansion and achievement. We are apt to accept these passing changes casually and to regard them as natural sequences in evolution. But the old order passeth and the methods and ideas of a few years ago are soon passè. A new ruler has arisen in the manufacturing world, and his name is Efficiency, the son of Research. Scientific knowledge has replaced the old rule-of-thumb. Instead of guess work methods we now appreciate the tremendous advantage of scientific efficiency and accurate knowledge applied to business problems.

Modern engineering principles have been introduced into the factory and the test tube and the microscope installed in the laboratory. These are giving a wider range of manufacturing economies which aim to abolish wastes and obsolete practices. Efficiency is one of the great business building forces. Its practice is essential to success. It in-



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creases activities, lubricates the wheels of industry and gives more net profits. It is also a despot and its laws are immutable as the laws of the Medes and Persians. They must be adhered to or economic chaos will follow.

Printing Ink is a commodity dependent upon scientific efficiency and manufacturing exactitude. New materials, new processes, new demands have come with such rapid pace that much that seemed impossible even ten short years ago, is an everyday accomplishment now. CANADA INKS are based on the experience of fifty years, but are "better" because of scientific and engineering tests.



KEEPING OLD CUSTOMERS

SOME STATISTICAL EXPERT—(evidently one with a lot of loose time to spare)—calculated that it costs five times as much to get a new customer as it does to hold an old one. Granted that this statement is only partially true—it is still a good argument in favor of "looking after the solid and steady accounts." Old customers are worth keeping. They are the "old reliables"—the back bone of business. It pays to retain them, for if one of them should stray away it is going to cost five times as much to replace him as it would to have kept him.

Like all of us, customers are only human and they like to have some attention, and will remain loyal as long as they are not slighted. Neglect them and they soon wander away and form new contacts. Satisfied and contented customers are the greatest assets that any firm can possess. But they must be kept sweet and happy. The only way to keep them in this frame of mind is to give them all the attention, courtesy and consideration possible. Too frequently it is assumed that because an account is secured, no further attention seems necessary.



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Often, in fact, it will be treated with indifference, or even neglect. At the same time, extra expense or effort will be made to secure new accounts. This is not a very consistent attitude. Many a customer has been allowed to wander elsewhere through unconscious neglect.

It is necessary, of course, to add new customers from time to time, if business is expected to grow and expand. It is quite possible to get new customers and still retain the trade and confidence of the old ones. It is a "far, far better thing" to be content with a moderate and reasonable growth, than to make rapid expansion at the expense of old and tried customers.

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N O M A R K

THE PRINTING INK MAKER of to-day is studying the printer's problems in a way in which he has never done before. Our Laboratory has been giving special attention to the subject of offset in Printing Ink. Offset may be caused by a number of things, but when it does happen it is 'just too bad'. We have a new product called 'Nomark' which the printer may add to the Ink when he finds this trouble cropping up. It was formulated with the one end in view of stopping offset, and it is mostly successful. From one-quarter of an ounce to one-half an ounce per pound of Ink, if it is offsetting, will prove sufficient in most cases. We recommend that it be added to an Ink only when it is found that the Ink is offsetting on the job in question. It will not harm the most delicate colors, and is adjusted for normal drying.

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A C H E S O N O P A Q U E

WE ARE ALSO AGENTS for Acheson Opaque, a compound used by photo-engravers and photo-lithographers. It is the thinnest film known that is opaque to light. Will not crack or chip under exposure in any temperature. Operator can do better and faster work. Can be used in ruling pen or air brush. *Carried in stock at 15 Duncan Street, Toronto, and 306 Unity Bldg., Montreal, Que.*

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EATING TO LIVE

ALL THROUGH THE AGES from the primordial days when the hirsute cave man devoured his hors d'oeuvres on the hoof down to the modern many-coursed Lucullan feast, the world appears to have been pretty

well divided between those who are "living to eat" and those who are "eating to live". Old Man Stomach has ever been the determining factor in the scheme of human existence. Prince and pauper, saint and sinner, lord and laborer, have all had to kowtow at times to its imperious decree. "Feed us not into temptation", has become a modern interpretation of the age-old commandment.



It seems to be one of life's queer anomalies that so many people should have to be under dietetic restraint and medical supervision from over-indulgence in food, while there are teeming millions who find it a daily job to keep one jump ahead of starvation. A more even division of the world's "loaves and fishes" would brighten things up considerably.

A while back I was moved to write about an experience in a hospital where I was kept in solitary durance for some time under the scrutiny of a qualified medical engineer and a couple of trained nurses. The outcome of this incarceration resulted in a banishment to the simple life, and my whole attention for the past year has been centred on the problem of "eating to live."

I've had to revamp my entire ration budget and install a new diet system. No more midnight suppers, no more biscuits and gangrened cheese, no more deluges of hot tea or coffee after an evening of bridge, no more "tenpenny Burton" or old vatted cream—oh, what's the use naming all the "no mores." The daily menu is dumb near all "don'ts". What a lot of joy has been taken out of living!

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However, it must be endured, and so a patient though much-abused stomach has finally settled down to a well-deserved rest. I am now eating sensibly, soundly and simply, and, to my great surprise, plentifully, for, contrary to some people's mistaken ideas, a simple diet does not necessarily mean a starvation one, although at one stage of the game I was ready to believe that it did. I am gradually becoming accustomed to this hay-and-straw regime, revolutionary though it seemed at first. The old-time blubber-building viands have been banished and a new brand of provender introduced. This new diet was evidently intended for ruminants and other herbivorous creatures. It is largely composed of green silage containing weeds, hay, corn stalks and other farm produce. Burdocks, plantains, dandelions, mulleins, thistles and other weedy Ishmaels have also been pressed into use as material for some strange and startling dishes. The garden at our summer home has not been as free from weeds for years. Even the despised grass clippings from the front lawn are carefully salvaged as though possessing some food value. Rhubarb and cabbage leaves, melon rinds, carrot and onion tops, potato peelings, tea leaves and other kitchen debris, instead of being dumped on the compost heap, are now carefully sorted over in the expectation of finding enough edible material for a tasty luncheon dish.

I have an intimate acquaintance with over fifty-seven varieties of raw and cooked salads. Nearly all of them either taste like saddle soap or "harness oil" or are sprinkled with finely ground tan bark. I am a convert to dehydrated fodder. The naked and wrinkled prune has come into dietary prominence and the leathery dried apple become an epicurean delight. I have been introduced to many weird dishes made from bird seed, bran and shorts, excelsior, leather clippings, cement, roofing material, old rope, etc. So far, they have not fed me with dead leaves. This is surprising, as these are too plentiful in the fall



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season to entirely escape attention. If I have to try many more experimental dishes I'll likely have to buy an interest in a gravel pit to be sure of a steady supply of sand and gravel for digestive material.

When I first went under treatment, I was well padded with suet and was almost corpulent enough to fill a public position. Under this granulated cork and corn-cob diet I've lowered the gross tonnage, melted off considerable leaf lard and have high hopes of regaining my girlish figure. I'm slowly acquiring a skeleton-like superstructure. I also have what old Bill Shakespeare of Stratford once called "a lean and hungry look." What I'll look like after another year of sacrificial servitude is hard to determine. Oh well, I may not be able to sit up against a door-mat steak with a bushel of French fried any more, but I've still got my memories—so what's the odds.



BILL SAYS: "*Many salesmen are 'good openers' but 'poor closers'.*"



COLOR HAS BEEN in the world ever since God first said "Let there be light". In the printing industry we are inclined to think of our Inks and Dyes as having color of themselves. However, it is quite capable of proof that they only possess color as they are seen in light, and that with every change in the quantity or the quality of light, colors will change. It becomes very important therefore that when you come to look at color or measure it, that you should do so in the very best possible light.

Not only does light affect color but your eye will add or subtract from surrounding colors, and unless a neutral grey mask is used to blot out surrounding colors when making color comparisons, it is difficult to get accurate results. Then again, there are a number of men especially, who are dichromatic. They see in terms of two colors rather than four, with the result that the color impressions which they receive are different from most of the rest of us. We commonly refer to them as being 'color different'. This condition of eyesight makes color matching extremely difficult and sometimes impossible.

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The Eternal Law

I THINK the wind-flowers are in bloom,
Down in a deep ravine,
And violets shyly hide their heads
Beneath their clustered green,
While in the over-hanging trees,
Bird-lovers woo and sing,
The place is filled and thrilled with life,
Awakened by the spring.

IT DOES not seem so long ago
That in that same ravine
There were no flowers or singing birds,
But just the golden sheen
Of sunlight, through an autumn haze,
And drifting autumn leaves—
The mystic sadness of the spell
That dying summer weaves.

A SUMMER that I knew and loved
Has passed, and, in its stead,
My heart is touched by autumn's chill
And filled with winter's dread;
Yet, since I know that deep ravine
Is keeping tryst with spring,
I'm sure that God's eternal law
Works out in everything.

—EUGENE CARNE.

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MANY OLD-TIMERS can recall the gay nineties—those hectic pre-prohibition, befo' de wah days—when the more fastidious maitres d'hotel placed a rubber mat under the company cuspidors in the lounging-rooms of the hostelry. It was a subtle recognition of man's certainty to make mistakes. The same is equally true about the rubber tip on the end of a pencil. Everybody is liable to error, sometimes.

I think it was Pope who wrote "To err is human, to forgive, divine." — (at least we'll blame it on him anyway.)

The capacity for making mistakes is so thorough a human trait, that we just naturally take it for granted. When a person of wisdom and judgment makes an error, it is not likely the same error will be repeated. A careless unthinking person is apt to keep on making errors. When a mistake happens it should be at once admitted and rectified as far as possible. Accepting responsibility and endeavoring to avoid a repetition of them in the future will profit much. Mistakes should be used as stepping stones on the road to perfection.



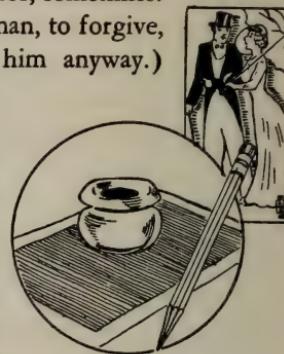
AFTER YEARS of actual observation and experience, nearly all the large national advertisers are using colors wherever possible, in preference to black and white. They are finding a definite increase in sales in its use. Use more color—CANADA COLOR—it means more and better business for the printer and his customer.



BILL SAYS: "Success without a few failures is a 'rara avis'."



THE "TIP-IN" on the inside front cover of this issue of *Canadaink* is an example of a newly introduced idea in engravings called "tapestry" half-tone. The process is splendidly adapted to a variety of commercial objects. We are indebted to Brigdens Limited for the use of this illustration.



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THE OLD PRESSMAN SAYS:

. . . That only Paste Dryers should be used in colors; Japan or Cobalt Dryers in blacks.

. . . That it is preferable to use Transparent White rather than Mixing White in reducing colors for over-printing.

. . . That all halftones or cuts should be tested with a type-high gauge before form is made up. It will save make-ready and time in the pressroom.

. . . That as practically all colored Inks appear to dry out slightly different than when first printed, it is advisable to have printed sheet dry before placing O. K. on the color.

. . . That when compounds or white have to be added to ink in pressroom, a record should be kept of the exact amount added, so that the color can be duplicated without difficulty on repeat orders.

. . . That in matching printed color with sample, it is necessary to eliminate all other color influence. The samples should be placed side by side and carefully compared through a suitable opening in a neutral gray mat.

. . . That all Inks should be tested on the paper to be used before running on press. A pat out can be easily made a few hours in advance of running and the drying qualities determined. Alterations in color or consistency can then be easily made without loss of press time.

. . . That care should be given to the quality and quantity of paste used on overlays and patches in the make-ready. Avoid lumps or hard particles. Excessive paste is apt to cause wrinkles in the draw sheet. Use our Holfast Make-ready Paste, which is smooth and adhesive. (Advt.)

THE DAY'S WORK

THE LONGER I am associated with the printing industry the more I am impressed with the number of things that the printer from time to time must take into consideration. Strolling through our plant to-day I was quite impressed with a few contrasts in the types of things which were being made. For instance, on one order there was a Blue Ink to print on a yellow glazed box board. It had to dry and hold so hard that it could not be rubbed off. Then I noticed one of our men working on some Ink which was to go on a booklet whose sole function was to be rubbed off. Unless this Ink came off readily with a wet brush, it was of no particular use. On another order for some bookbinders' Ink I noticed we were putting as high a gloss as it was possible to put into the Ink, while on a separate order our customer had specified that the Ink must lie perfectly dull and show no gloss whatever. Just another case of extremes in contrast which emphasizes the necessity when ordering Inks for special purposes to supply all the possible information.

Then we have contrasting meanings applied to the same word. Take the word "offset". No printer in the country wants to see offset on his printed work. It is a bug-a-boo which everyone tries to eliminate. On the other hand, we make Ink for offset presses for the lithograph trade, and unless the Ink has the qualifications required for offset lithography, it is not satisfactory. So, of course, we supply Inks that don't offset for the printers and make Inks that do offset for the lithographers. There are times too when we make Ink that is just the maximum of opacity, while on the other hand, we make Inks that are just as transparent as it is possible to make them. In between these extremes of contrast, we have all the range of color, all the range and styles of presses, and a great range of drying variations for all the different classes of paper from newsprint to the finest coated, or from the hardest cellophane stock to perhaps a soft box-board or fibre-board or even wood surfaces.

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ELECTRICITY TROUBLES in the pressroom and bindery make their appearance annually as soon as cold weather sets in. Dry atmosphere and low temperature or radical changes in temperature cause paper to accumulate a considerable amount of electricity, which means no end of trouble when the paper is started through the presses.

Most electricity troubles arise from the fact that there is usually less humidity in the air on cold days, and because artificially heated air will absorb more moisture than unheated air a greater degree of dryness is created. The paper, the tympan, the press and the air are all very dry, and electricity is generated much more quickly than in a moist atmosphere.

If you have ever lifted a sheet of paper from a pile brought into a warm pressroom from a cold storage room, you know how strongly it will cling to your arm or hand. When on the press, it is hard to feed. It clings to the cylinder and fly rods and is almost impossible to deliver smoothly to the jogger. It clings to the jogger boards and slides across the pile of freshly printed sheets causing offset.

All these things delay production and lower the quality of the work produced, pointing out the necessity for giving paper an opportunity to adjust itself to pressroom humidity conditions before attempting to run it. Electricity troubles can be almost entirely eliminated by maintaining a proper degree of relative humidity and a reasonably even temperature in storage room and pressroom. Opening pet cocks in steam radiators, wetting the floor or placing wet sponges on the feed board and jogger table will help overcome electricity trouble somewhat. Electric neutralizer and gas flame attachments are also a big help in reducing electricity and offsetting troubles.

Varying temperatures and humidities prevail in every city in every section of the country and every pressroom and bindery to a greater or less degree. As a result, paper is constantly adjusting itself to the moisture conditions surrounding it and unless an effort is made to maintain a fairly even degree of relative humidity, printers and binders will experience all the variations of paper troubles which have been mentioned.

—*The Warren Standard.*

THE NOON HOUR

Golfer (to partner)—"Just look at that girl dressed like a man. What are her parents thinking of, anyway? I think it is disgraceful."

Partner—"That, sir, is my daughter."

Golfer—"I beg your pardon. I didn't know you were her father."

Partner—"I'm not. I'm her mother."



Then there was the Scotchman who was so close he got slapped.



NOT LIKE A PRINTER

Patron—"That barber down the street has cut his prices down to 40 cents for a haircut."

Barber (after a withering silence)—"Yeah? Well, a good barber cuts hair and a poor one cuts prices."—*Cincinnati Enquirer*.



THEY WERE PERSISTENT

The ambitious young actor had set out to conquer the provinces with "Hamlet", but the tour soon ended, and he was compelled to walk home.

"Didn't they like you?" asked a sympathetic friend.

"They didn't seem to," replied the actor, sadly.

"But didn't they ask you to come before the curtain?"

"Ask me!" repeated the would-be actor, with tears in his eyes. "Ask me! They even dared me."



Have you heard the one about the Scotchman who rented a house close to a church because he was fond of rice-pudding.

They were arguing as to whether it was correct to say of a hen "she is sitting" or "she is setting".

"The question," said the farmer, "don't interest me at all. What I wants to know when I hear a hen cackle is whether she is laying or lying."



OIL ON TROUBLED WATERS

"Oh, John," sobbed the young wife, "I had baked a lovely cake, and I put it on the back porch for the frosting to cool, and the d-d-dog a-a-ate it."

"Well, don't cry about it, sweetheart," he consoled, patting the pretty, flushed cheek. "I know a man who will give us another dog."—*Powerfax*.



PUNISHMENT

The enraged man was uttering shrieks of pain.

"Confound it, madam!" he cried, "do you realize that your dog has bitten my leg badly—yes, badly, madam?"

The dog's mistress picked up her pet.

"You naughty Fido," she said, chidingly, "I'll punish you for that! I shall take this pretty piece of ribbon off your collar for a whole week."



The twins had been brought to be christened.

"What names?" asked the clergyman.

"Steak and Kidney," the father answered.

"Bill, you fool," cried the mother, "it's Kate and Sydney."

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THE COLOR CRAZE

A buyer for a large drapery establishment went into a cafe, sat down at a table, and along came a waitress.

Buyer—"A coffee, please."

Waitress—"Yes, sir, light or dark?"

Buyer (absentmindedly)—"May I see a shade card, please?"

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In a small village in Ireland, the mother of a soldier met the village priest, who asked her if she had bad news. "Sure, I have," she said, "Pat has been killed."

"Oh, I am very sorry," said the priest. "Did you receive word from the war office?"

"No," she said, "I received word from himself."

The priest looked perplexed, and said, "But how is that?"

"Sure," she said, "here is the letter; read it yourself."

The letter said: "Dear mother, I am now in the Holy Land."

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ON WITH THE DANCE

Caller (inquiring for son of the house)—"Whaur's young Angus, Mr. McFee?"

Mr. McFee—"He's doon in the shed sharpening the gramophone needles. We're giving a wee party the nicht."

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READ WITH FEELING

Janet—"Jack says he can read you like a book."

Olive—"Yes, and darn him, he wants to use the Braille System."

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Grandmother to granddaughter—"When I was your age we girls all wore petticoats."

Granddaughter—"Even then boys would be boys, wouldn't they grand-ma?"

Madge—"I hope everyone will notice my new hat."

Marjorie—"Then you'd better lower your skirt about six inches."

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"Have a cigar old man."

"Don't mind if I do. But what's the occasion?"

"Oh, I've got an addition to my family."

"You don't say. Congratulations," said the recipient enthusiastically, as he put a match to the cigar. After a few puffs he took the cigar out of his mouth, looked at it and observed, "About the tenth child, I should say."

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"How is your wife now-a-days, Rufus?"

"Oh, her back done bothah her a great deal."

"Rheumatism, I suppose?"

"No-sah, she am worrying 'bout new clothes."

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OHM—IGOSH

Shock—"Do you like electricity?"

Absorber—"No, it makes me ohm sick."

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IS THIS SERVICE?

Lady—"Can you give me a room and bath?"

Clerk—"I can give you a room, madam, but I'm busy now and will give you the bath later."

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SURE ENOUGH

A business man's car struck the rear of a car driven by a woman.

"Didn't you see me stick out my hand?" the woman asked.

"No, I didn't, Miss," he replied.

"Well, if it'd been my leg, you'd have seen it mighty quick," she replied, and drove away.—*Wall Street Journal*.

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OVERGLOSS INK NO. 330

FOR SOME TIME we have been very proud of the results which our customers are securing with our Overgloss Ink No. 330. This Ink is printed over the top of another Ink to give that very high gloss that some people like so well. We have recently made some improvement in this Ink. It is now much clearer in color, in fact, it is almost water white. We have improved the working qualities and have overcome some of the problems of handling that are common to this type of Ink.



GOLD AND SILVER INKS

DURING THE PAST few months we have given special time and study to the improvement of Metallic Inks and are now marketing these Inks with more brilliant Bronze Powders and better working Varnishes. They possess all the necessary qualities of good printing, brilliancy in color, and firm binding, or adhesion. There is no one Varnish that will work well on all types of presses, or different grades of paper, so it is always advisable to state the type of paper and the kind of press on which you are going to use your Gold or Silver Ink, and you can be assured of satisfactory results.



CANADA WASH UP

CANADA WASH UP is a new product used for washing up the presses, forms and rollers. It has no oily residue such as you will find in coal oil and has even less oil film left on the rollers than ordinary gasoline, and is a much better and quicker solvent for the vehicles used in Printing Ink than either benzine or coal oil. Although it is a little higher in price, it is well worth the difference.



THE COVER DESIGN for this issue of *Canadaink* is by Mr. Fred Coates, Toronto artist. The color plates were cut from battleship linoleum and registered with the black key plate. Like effects can be easily obtained, and are within the reach of the average printing office.

Canada Inks

MAY BE OBTAINED FROM

VANCOUVER

SMITH, DAVIDSON & WRIGHT, LIMITED

MONTREAL

SEARS COMPANY CANADA LIMITED

HAMILTON

BUNTIN, GILLIES & CO., LIMITED

WINNIPEG

SEARS COMPANY CANADA LIMITED

AND PUBLISHERS' NEWS INK

HALIFAX

SAINT JOHN

SCHOFIELD PAPER CO.

▼

OR DIRECT FROM OUR FACTORY

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AGENTS FOR NEW ZEALAND

W. H. SIMMS & SONS, LIMITED

CHRISTCHURCH



Use More
Canada
Colors





A "GREEN" COMPANION

CANADA INK

*Being Issued Occasionally by the
CANADA PRINTING INK COMPANY, LIMITED, TORONTO
for Passing Along Items of Interest to Users of Ink*

NUMBER FORTY-SEVEN

SPRING EDITION

BILL SAYS: "*To-day's idea is to-morrow's necessity.*"

○ ○ ○

MAYBE you have a perplexing Ink problem? If so, why not write us about it?

○ ○ ○

OUR OVERGLOSS INK gives a hard glossy finish to lithographed and printed labels; cheap in price and economical in use. Ask for information.

○ ○ ○

ALITTLE NOMARK added to an Ink when there are signs of offset will work wonders. Does not affect delicate colors. Is adjusted to normal drying.

○ ○ ○

TWO EXPERT chemists in our Laboratory are kept busy testing and developing new and improved materials in order to secure products that will better serve our customers' particular purposes. To-day printing demands a greater degree of technical co-operation and service than ever before. CANADA INK service is helping the progressive printer to meet these demands. CANADA INKS have been developed in our Laboratory and carefully tested for color, strength and working qualities. They carry a high degree of suitability to the particular purpose of their manufacture.

[Page One]

WE CARRY a complete line of Stock Inks for immediate service and delivery. Printed samples of these Inks are shown in our specimen books. They are more reasonable in price than specials and are made for a wide range of uses.



BILL SAYS: "*When a salesman depends upon luck he generally gets the tough kind.*"



MAXICHROM COLORS

OUR NEW LINE of Maxichrom Inks are now on the market. A mailing piece with printed range of hues was sent out during the fall months of last year.

We have selected twelve colors which make a very fine hue circle. They are very strong in color, hence their name—Maxichrom—which is an abbreviation for “maximum in chroma.” They are made from the strongest tinctorial pigments that we have been able to procure, and have an exceptional degree of fastness-to-light.

They are mostly what are commonly known as “toner colors,” and are all remarkably clean in color content. From these twelve selected colors it will be possible to make an Ink of any color and for almost any kind of paper. The printer who wishes to mix his own tints or match special colors, or otherwise adjust his own Ink, will find this range of Inks to be exceptionally useful. There is also a color chart showing 169 samples of overprinting with each of the twelve strong Maxichrom Inks, including Neutral Gray.

They are being carried in stock in Toronto, Montreal and Winnipeg in type printing Ink with the regular qualities. They can also be supplied in the Dullart qualities—that is, without gloss. We will have them available either in Offset Inks or in Watercolor Inks.



Canada Ink for Spring, 1932

QUICK SETTING BLACKS

NEW PRINTING methods, improved machinery and changing conditions have brought the Ink maker and his products into a more specialized relationship with the printer, and consequently there exists a deeper understanding of pressroom perplexities and a more comprehensive study of their solutions. Probably no other problem has been given more attention by Ink maker, paper maker and press builder than that of "offset." Experiments by a leading paper manufacturer show that a paper containing too much or too little moisture influences the proper working of Ink and increases the tendency to offset. Engineers have developed machines that maintain an equal humidity and control over atmospheric conditions in the pressroom, and allows the necessary moisture to be maintained in papers. Electric attachments for dispelling static electricity and gas burning attachments, over which passes the freshly printed sheets, have been installed in many pressrooms. The Ink makers have developed non-offsetting Inks and given careful laboratory study to quickly penetrating vehicles, which allows the Ink when printed to "set" almost immediately. We have been giving a lot of study to further improving our Black Inks, and we proudly introduce to the Canadian printers a recently developed halftone Black which is being marketed as "Tyton Black" No. 34885. It is a new Ink in many particulars. Samples of this new Black have been in use in over twenty local offices with splendid results. Some reports have been received saying that it is one of the fastest "back up" Blacks in use. One case was recorded where a job was backed up in two hours and sent to the bindery one hour later without smudging or offset. This Ink dries with a hard holding top and allows the sheets to be handled without showing streaks or marks of rubbing so common with tender-topped Blacks. In from twenty to thirty hours after printing it develops a very decided "non-scratch" quality. While this Ink is remarkably quick setting on many stocks, it does not dry on the press while running, but remains soft and free working.

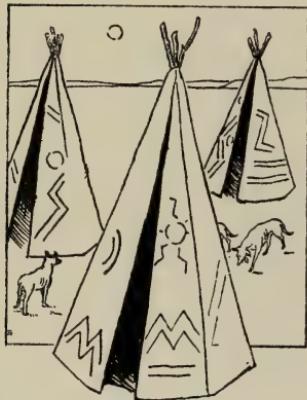
THE INDIAN POTLATCH

THE MOTIF for the cover design of this issue of *Canadaink* has been taken from one of the large copper plates used by the Coast Indians at their "potlatches."

Some very ancient and interesting customs still exist among the rapidly diminishing tribes of American Indians, particularly

among the tribes located on the Queen Charlotte Islands and the north Pacific coast of British Columbia. Chief among these peculiar tribal customs is the "Potlatch", a feast or ceremony in connection with the distribution of gifts and the accumulation of wealth. To understand the full meaning of the custom it must be noted that the Indian's idea of wealth is not a condition where the individual enjoys the accumulative revenue of his assets, but one in which the possessor is constantly loaning or giving away property.

The unit of value was the blanket (.50c) and values were calculated on this basis. A number of other symbolic articles having specific values were also used, one of the principal objects being the "copper," which were large plates of native copper about two or three feet square. These large plates were made from crude native copper roughly fashioned by hand and painted or engraved with grotesque designs which embodied the totem of the chief or tribe, and established a tribal interest or importance. These plates were sometimes worth as much as 7,000 blankets and might correspond to bank notes of large denominations. The plate from which our cover motif was taken was one bearing the totem of the Beaver tribe. The artist, Mr. Geo. Gonder, has very cleverly interpreted the idea and character of these crude examples of native craftsmanship.



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Egotistical and boastful chiefs, who, during these potlatch ceremonies wished to belittle a rival or make a vulgar display of their wealth, used to smash a valuable copper to pieces and hand them around to their neighbors with the air of a pompous *nouveau riche* lighting his cigar with a bank note.

Some human weaknesses seem to survive the centuries, and the painted savage differs but little from the white man when it comes to "putting on the dog" over worldly possessions or social importance.

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BILL SAYS: "*It's not what a man stands for but what he falls for that matters.*"

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UTILITY COMPOUND X-103

CONSIDERABLE INTEREST has developed recently as to the uses of waxes in Ink. Our Laboratory has been making experiments and studies with a wide range of waxes and their application to different types of Ink. As a result we have developed a new Compound which will be designated "Utility Compound X-103." This is a combination or blending of several waxes which we have found most suitable for general purposes. This Compound may be used in either type or offset Inks. There are some advantages claimed for the use of wax in Ink. It is a reducer that cuts the Ink without thinning the body to the same extent as Reducing Varnish. It assists in the penetration of the Ink into the paper. It has the effect of preventing Ink from crystallization for a longer period so that succeeding colors will "take" on top of previously printed colors. Some enthusiasts also claim that it helps to reduce offset and prevents sheets from sticking together when printed. It must be used carefully as too much cuts the binder and allows the Ink to be wiped off. After a number of tests we have found that in some Inks it is possible to use as much as 10% of wax without seriously affecting its working qualities. Utility Compound is clear white in color, of good body and will not crystallize. It is now offered to the trade in packages of any size at \$1.00 per lb. (Special price in quantities.)

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SIDE LIGHTS ON COLOR PRINTING

BY J. W. KELLS

WHEN PRINTING large sheets in various colors, many lithographers have for years also printed a small square of each color on the marginal portion of the sheet beyond the size of the work. This is afterwards removed when the job is trimmed. While the idea has proven to be very useful in lithography, it has not been generally used in letterpress printing. There are several features about the idea that would be of some help to pressmen when printing large sheets in five or six or more colors, and where it is possible to have this color index removed before delivery of completed job. The method is simply to place a small separate square or a four-em pica rule for each color on the extreme edge of the paper, preferably the gauge side. The printed job on the delivery pile will show a ribbon of each color printed right down the side wall of the sheets. In order to get the ribbons of color down the sides of the paper pile it is necessary to place the color block in the form in such a way that the edge of the paper will only print on half of its surface, thus ensuring that the extreme edge of each sheet will be printed. This little color block serves some useful purposes.

It is an index to the operator's ability in keeping strength and tone of color regular and free from variation. One glance down the gauge side of the pile of printed sheets will be a revelation to those who have not used this form of check-up, as every variation is clearly indicated in the ribbon of color running down the side of the pile. The operator can see at a glance whether each separate sheet, as it comes from the form to the pile, has been properly drawn up to the gauge. The eye can instantly detect any variation in the amount of printing surface.

When the first color block is printed in the place where the sheet draws against the gauge, it will be found to strengthen the edge of soft paper, enabling it to resist the shock of pulling against the gauge in each succeeding color, thus obviating the crush on the edge and giving better side register.

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UNDER THE BIG TENT

WHENEVER TWO OR MORE old fellows from the same home town meet after years of separation, their conversation is almost certain to swing around to the escapades and adventures of boyhood days. With many a grin and chuckle, youthful reminiscences will be brought out of memory's hiding places and recorded with all the gusto and enjoyment that only grey hair and sentiment can give them. Forgotten for the time are the problems of finance and manufacturing, of advertising and selling, of bailiffs and bill collectors—as their minds go slipping back through the misty years to thoughts of "the old swimming hole," of "hookey from school," of "shinny on the creek," of "Hallowe'en pranks," of "spearing suckers in the spring" (when the water in the creeks was high and cold) and not forgetting that most wonderful of all events in boyish minds, "circus day."

Fifty years ago in our home town, hardly a summer passed without a visit from at least one or more circuses—many of them being small one-ringed affairs with an elephant and a few flea-infested animals as a menagerie attraction. Occasionally, however, we got some of the larger shows featuring Dan Rice the clown, Annie Oakley, The Powers family, Capt. Bates, and other celebrities of the saw-dust ring.

While the bigger and better shows had their own special trains, many of the smaller shows in the early days travelled almost entirely on their own wheels. The curious and more adventurous town boys would be up by early dawn and perched on the roadside or on fences on the outskirts of the town, would eagerly await the arrival of the dozen or so lumbering caravans with their sleep-fogged drivers nodding behind the plodding horses. As soon as the elephant(s) or the last of the wagons appeared in sight, we would hop off our perches



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and accompany the procession into town, with many a speculation as to the man-eating tenants of the gaily painted chariots.

No self-respecting circus was complete without at least one elephant. It not only gave interest and character to the "big parade" but it gave the advertising men an opportunity to use such adjectives as "colossal," "mastodonic," "pachydermic," etc., on posters and advertisements. Billboards, fences and barns were freely plastered weeks beforehand with lurid lithographs depicting the strange and marvellous attractions upon which we gazed in awe and bewilderment. Some allowance might be made for the non-appearance of a horned rhinoceros or a wide-mouthed hippopotamus, (pictured on the posters as crunching with its jaws a canoe laden with savages), but if a circus arrived without an elephant, it was immediately classed as third-rate and hardly worth a visit.

The main tent was generally erected on the fair grounds or race-track. We thought it a most wonderful sight to watch the big tents spring up like mushrooms under the skillful hands of the husky roustabouts, and marvelled at the uncanny precision with which the tent stakes were driven into position.

The tents being erected, the circus boss was besieged for employment by dozens of boys, as there were always a number of jobs available to eager and energetic youths. Excited and proud were the ones who succeeded in being "taken on" for the day. Carrying water for the animals and performers was one of the jobs always in demand, the pay being admission to one of the main performances. Half a dozen or so boys, with shoulder yokes to ease the weight of carrying two pails at a time from neighboring wells, would dump the water into large tubs,



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only to be amazed at seeing the tub rapidly emptied in a minute or so later by the business end of an elephant's trunk. It takes a lot of water to satisfy a thirsty three-ton elephant and sore arms and backs the next day made us painfully conscious of our labor. Little we cared for the pain and soreness. We were living in a strange land of mystery and enchantment. Our experiences were recounted to less fortunate companions and furnished conversation for weeks afterwards.

Without the price of admission and unable to work their way inside, some of the boys attempted to crawl under the canvas. This was a risky undertaking, as employees armed with tent stakes were on patrol duty to prevent this. Woe betide the boy who fell into the clutches of one of these "big top" guardians. They were no respecter of persons. There was hardly a chance to escape punishment, for even if it were possible to wiggle out of their clutches and start running, one was almost certain to trip over a tent guy-rope, and fall headlong to the ground, only to receive the business end of a No. 9 boot while scurrying to safety. A trouncing with a tent stake in the hands of a circus employee who took his job seriously, was something to long remember. It left an impression on a boy's mind and anatomy that he recalled for years afterwards. Pleasure with a spice of danger is always more enjoyable, and even the boys who were caught crawling under the canvas would boast that they had enjoyed the show from a different angle than the rest of us.

A circus visit had a reaction on all the boys in the neighborhood and for weeks after we would imitate the acts of the trapeze performers or the tight-rope walkers, in some convenient barn or shed. When a boy took to walking along the edge of a high-board fence, carefully balancing with a purloined clothes pole, it was but tangible evidence that he had circus ambitions.

While occasionally we may have been able to work admission, it didn't provide any spending money inside. That was a separate contingency which had been receiving attention for weeks beforehand. Errands were cheerfully run and odd jobs like cutting

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neighbor's lawns or weeding gardens were eagerly sought as a means of revenue. This monetary accumulation of our weeks of

labor would be recklessly squandered on red lemonade, peanuts and gigantic slabs of sticky pink popcorn. The side shows, with the flashy-dressed, stentorius-voiced barkers "rescribing" the "wonders on the inside," were patronized as long as we could obtain the price of admission.

Of course, all the peanuts and popcorn were not for home consumption—a certain amount was always reserved for feeding the monkeys and elephants in the menagerie tent. Then came the grand opening and to view the perform-

ance while seated on a narrow flat wooden seat—to laugh at the jokes and antics of the clowns—to gasp at the death-defying acts of the aerial trapeze performers and acrobats, or to gaze on the beautiful bareback riders in tights and tinsel—brought a thrill of enjoyment that nothing else has ever supplanted.

On one occasion my duty was to supply pails of water for use in the dressing rooms of the freaks in the side show. I straggled into one room where I saw a personage with a pair of well-developed (and well displayed) nature-cushions surmounted by a set of black flowing whiskers, upon whom I gaped in open-mouthed astonishment. My entry was greeted with a blast of torrid profanity that sent me from her presence gasping for breath. I had blundered into the dressing room of the bearded lady whom I had surprised in a state of very abbreviated



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dishabille, and she voiced her disapproval in no uncertain language. I blushed for weeks afterwards at the recollection of the sight and her sulphurous criticism.

The "big parade" was the feature that especially appealed to the crowd lined along the wooden plank sidewalks, largely augmented by the folks who came into town from the farms and small adjoining villages. While the bands and chariots, the gaily dressed ladies on horseback and the cages of wild "animiles" came in for the big share of attention, it was the elephants that drew the boys' interest. It was a common sight to see a horde of bare footed urchins running beside the herd (?) all along the route of march. Meals in many homes were shy of the boys' attendance on that day. With so many new and strange distractions it was unthinkable that any time should be wasted on such a plebian thing as eating at home.

When the evening performance was over—not forgetting the grand concert at the end—we sorrowfully watched the departure of the animal wagons, the dismantling of the seats and tents, and finally the lowering of the "big top" itself. As it slowly settled, it would be deftly folded into convenient bundles and stowed away in a special wagon in waiting. The day was over. The circus had come and gone and another pleasure had been added to memory's storehouse.

The circus of to-day is truly a gigantic and colossal aggregation of people and accessories, with its own trains and specialized equipment, with thousands of electric lights to make the grounds and interiors as light as day, in direct contrast to the old sputtering naphtha flares and the dimly lighted interiors of our early days. While there have been many evolutions in magnitude, the lure and fascination and mystery still remains. Old boys of this generation like those of ours will ever recall the thrill of their first visit "under the big tent" and the enjoyment that has lasted through all the years.

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BILL SAYS: "While few of us get all we want; a lot of us get all we deserve."

THE DAY'S WORK

ARE LIQUID or paste reducers the best to use for Halftone Blacks that are too stiff to use, particularly on cool mornings?"

—If a Halftone Black is too heavy and it is deemedable to soften the body to a nice working consistency, do not use a liquid or paste compound, because color is thereby lost. Add our Reducing Black No. 131 to the point where it eliminates plucking. It maintains the original color while softening the body. It is easily incorporated with all Halftone Blacks.

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IS IT POSSIBLE for Ink manufacturers to give us Inks that will work without offsetting? This fault seems to belong to many Inks and is our greatest source of trouble."

—Ink Manufacturers should not be blamed for all offset troubles. They are not always caused by faulty Ink. Offsetting may be due to atmospheric conditions; to extra heavy impression, to poor makeready, to too much Ink, to careless handling, static electricity or unsuitable stock. The Ink man is ever striving to perfect a product that will give proper printing under varying conditions. He is desirous of more consideration and less condemnation.

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HOW WOULD you prevent ends of rollers from becoming dry and cracked when overglossing small sheets on cylinder press?"

—When Inks or glossing compounds are printed on small sheets on larger sized presses, it is customary to place machine oil on ends of rollers beyond the width of form to prevent them from becoming hot and dry. Unless some protection was taken, rollers would soon disintegrate and become useless. Oil unfortunately travels fast and soon creeps into the Ink or Varnish. We recommend the use of Cup Grease or Petrolatum. They maintain their physical properties for a longer period than oil. Cup Grease will stand 200 degrees of heat before losing its body.

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THE EVER persistent craze for new book or catalogue coverings has resulted in the wide use of imitation leathers such as Fabrikoid, Keratol and similar products. Ordinary cover Inks work very well on these materials, but Gold and Silver Inks have proven to be a problem. They will not "take" to the oily surface and whether Inks or Bronze Powders, simply disintegrate and disappear. So far no solution is in sight, although many Ink laboratories are giving it serious consideration. The only expedient is to print the job with a base or filler and then print the Metallic Inks over the base after it is thoroughly dry. "The American Printer" of May, 1931, contains a splendid article on Inks for different printing surfaces, among which is mentioned pyroxylin coated materials or imitation leathers.

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A CUSTOMER's complaint was recently received in connection with some coated paper labels upon which the color showed signs of "bleeding" after being pasted. He also stated that the same Inks had been previously used on other papers without any signs of "bleeding or running."

—A sample of this particular paste was obtained, and our Laboratory test showed that it's alkalinity was equal to a one-half-of-one percent solution of caustic soda. A small quantity of paste was spread over the printed portion of the label and also over some of the unprinted stock. After allowing paste to remain a few minutes it was found that the alkali content of the paste had reacted with the coating of the paper. It had not only caused the yellow color to bleed, but it was attacking the coating of the sheet and it was an easy task to completely rub inks and coating off the stock. The coating compound contained a large percentage of casein, which reacts very readily with alkalis. The previous labels upon which the same colors had been used without any trouble, were printed on highly calendered stock. Printers and users of labels might well consider the relationship of coated label papers with pastes of an alkali nature.

THE NOON HOUR

HOW'S BUSINESS?

"Business is dull," remarked the scissors grinder.

"Looking up," declared the astronomer.

"Dead," said the undertaker.

"Fine," said the judge.

"Looking better," said the beauty doctor.

"Fair," said the car conductor.

"Rotten," said the egg man.

"Pretty soft," said the mattress maker.

"Light," said the gas man.

"Hard to beat," said the bass drummer.

"Just sew, sew," said the seamstress.

"Bum," said the hobo.

"Looking brighter," said the bootblack.

The preacher, who was the last one seen, admitted that he "was working to beat the devil." — *Milwaukee Milk Producer.*

Have you heard the aspirin story—the one about the three Bayers?

Judge: "Guilty or not guilty?"

Sam: "Not guilty, suh."

Judge: "Ever been arrested before?"

Sam: "No, suh. Ah never speeded befo'." — *Christian Science Monitor.*

W. S. Gilbert of opera fame was always accompanied by his wife when he attended rehearsals of his comic operas. One day when he was conducting a preliminary performance of "The Mikado" he suddenly missed the good lady. "Have you seen my wife?" he asked abruptly of the chorus. "She's round behind," said one of the three little maids from school. "Yes," replied the librettist, "I know that; but where is she?"

Mistress—The last maid I had was too fond of policemen, Mary. I shall expect you to avoid them.

New Maid—Don't worry about that, ma'am. I 'ates the sight of 'em. My father's a burglar.

"What did you learn in Sunday School to-day, dear?"

"The Lord is my chauffeur, I shall not walk—" — *Boston Transcript.*

Grandma: "Yes, I feel much better now, and I don't think there is anything wrong with my appendix. But it was nice of the minister to call and see about it."

Daughter: "But, mother, that wasn't the new minister, that was a specialist from the city who examined you."

Grandma: "Oh, he was a doctor, was he? I thought he was a little familiar for a minister."

NEIGHBORLY

"I think perhaps I'd better ask the people next door to have dinner with us to-night," said the young suburban housewife thoughtfully.

Her husband looked up from his newspaper rather sharply.

"Good gracious!" he exclaimed.

"What ever for?"

"Well, the butcher left their meat here by mistake, and I think it's only fair," she replied.

The girl walked into the store and dropped her bag on the counter. "Give me a chicken," she said.

"Do you wanna pullet?" the store-keeper asked.

"No," the girl replied, "I wanna carry it."

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ANOTHER SPECIALIST

Fair Maid—Oh, sir, what kind of an officer are you?

Officer—I'm a naval surgeon.

Fair Maid—Goodness, how you doctors specialize.



The couple were married and travelled to the lakes for their honeymoon. As soon as they arrived they took a boat out upon the lake.

The following morning the bride's mother got a postcard, which read:

"Arrived safely. Grand row before supper."

"My!" she muttered, "I didn't think they'd begin quarrelling so soon."



A mother was discussing with her daughter the qualities of men. "Oh," said the daughter impatiently, "but they have no self-control!" "All the better," replied the mother. "If they had there would be a great many more spinsters."



NUFF SED

"Could you give a poor fellow a bite?" asked the dust-stained tramp.

"I don't bite, myself," answered the lady of the house, "but I'll call the dog."



TOUGH LUCK

During a Scripture lesson a little girl was asked to describe the sufferings of Job.

"Job had one trouble after another," she replied. "First he lost all his cattle; then he lost all his children; then he had to go and live alone in the desert with his wife."



INDECENT EXPOSURE

Sergeant: "'ere, number five, take one pace forward and fasten the second button of your tunic. We don't want any of yer sun-bathing 'ere, m'lad."—*Efficiency Magazine*.

"I want a revolver—for my husband."

"Did your husband say what make of revolver?"

"No, but I don't think that matters. He don't even know I'm going to shoot him."



WILLING

"Yes, I'll buy a ticket," said Mr. Newrich, when asked if he would attend a whist drive. "I don't know anything about whist, but I shall enjoy the drive."



ECHO ANSWERS "WHY?"

In any newspaper you can find pictures of charming women underneath which it reads: "Miss So-and-So, twenty years old." (Why do those printers always leave out that word "was"?)—*Whiz Bang*.



She must be an electrician's daughter for she knows watts watt.



"Look, papa, Abie's cold is cured and we got left yet a half box of cough-drops."

"Oo, vot extravagance! Tell Herman to go out and get his feet wet."



"What is the name of your car?"

"I call her 'Shasta'."

"Because she's a 'daisy'?"

"No; because she has to have gas, she has to have oil, she has to have air, she has to have something all the time."—*Digester*.



Pretty Young Thing: "Are you sure these curtains won't shrink. I want them for my bedroom windows."

Candid Clerk: "Lady, with your figure, you should worry whether they do or not."



—"How long has your husband been out of work, Mrs. Wiggins?"

"Well, mum, I bean't sure of the exact year we was married."

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OUR "FAN" MAIL

PRINTERS ARE usually too busy to "hand out bouquets" in their correspondence, and limit themselves to a bare statement of their wants. But occasionally we get a few kind words of appreciation about our Inks and service, of which the following are representative.

Toronto, Dec. 15, 1931.

Dear Sirs:

I wish to thank you for the recent co-operation you have given us on a calendar job which we have on our two-color Miehle.

This involved the need for a duotone ink, printing over a wet solid, both run at the same time on the two-color machine. The result was splendid, exceeding our expectations, as this was one of those jobs that "could not be done," but we did it!

Again thanking you and wishing you the compliments of the Season, we remain,

Yours very truly,

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Canada Printing Ink Co., Ltd.,
Toronto, Ont.

July 11, 1931.

Dear Sirs:

Kindly supply us with one large can of Publishers' News Ink. We find this ink the best we have ever used in the newspaper work. Its drying power is excellent. Other news inks we have had, has been a trial in hand folding, as the ink of other makes does not seem to ever dry. This is why we are anxious to secure Publishers' News.

On receipt of account we will remit.

Yours very truly,

(Sgd.) W. X. Jones.

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Canada Printing Ink Co.,
Toronto.

Jan. 9, 1932.

Gentlemen:

We have just begun to publish a new magazine and we would appreciate it if you would give us suggestions as to how we might vary the two colors of the cover from time to time, perhaps to harmonize with various seasons of the year. We expect to print a winter scene of a frozen lake with mountains in back ground for February. Thanks for this information.

Yours truly,

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THE INSIDE of this issue of *Canadaink* was printed with our Antique Black No. 32680 and Special Buff No. 35055. Inks for cover were made to match artist's sketch and the plates were cut by hand from rubber. Tip-on was printed with Black No. 34885. Stock is Byronic. Type is Garamond.

Canada Inks

May be obtained from

MONTRÉAL

SEARS COMPANY CANADA LIMITED

HAMILTON

BUNTIN, GILLIES & CO., LIMITED

WINNIPEG

SEARS COMPANY CANADA LIMITED

VANCOUVER

SMITH, DAVIDSON & WRIGHT, LIMITED

And Publishers' News Ink

HALIFAX and SAINT JOHN

SCHOFIELD PAPER COMPANY

Or Direct from our Factory

15 Duncan St., Toronto 2

Agents for New Zealand

W. H. SIMMS & SONS, LIMITED
CHRISTCHURCH



USE MORE
CANADA
COLOR

Tcm

CANADA INK





“SMILIN’ THROUGH”

A STUDY IN OPTIMISM BY W. WHITESELL

CANADA INK

BEING ISSUED QUARTERLY
By the CANADA PRINTING INK COMPANY
LIMITED, TORONTO

FOR PASSING ALONG ITEMS OF INTEREST TO USERS OF INK



SEPTEMBER, 1932

NUMBER FORTY-EIGHT

BILL SAYS: "There are times when spending is good economy."



OVER seventy printers from Halifax to Vancouver are now using Tyton Black for halftone work with perfect satisfaction.



THE woods in the fall months look as though Mother Nature had donned her war paint and feathers and had gone on the rampage against old man "repression" or "sumpin'".



THIS issue's tip-in entitled "Smilin' Through", is a life study by W. Whitesell, of New Orleans, La. He is a photographer of artistic ability and his work is known and appreciated by artists and advertising men in many cities.



UTILITY Compound No. X103 is a valuable aid in process work or over-printing on two color press. The use of not more than one ounce to a pound of Ink will prevent crystallization and minimize offset.



INKS used on cover page of this issue are our Matset colors made specially to match artist's sketch. For tip-in we used Doubletone Black No. 35766 while the reading matter is printed in Antique Black and Art Orange No. 35967. Stock is Byronic for cover and Rolland's De Luxe for inside.

TYRON Black sets quickly. It works soft and free and does not dry on press while in operation. Mail your order.



BILL SAYS: "A lot of so-called labor saving ideas don't."



JUST to give an idea of how much depends on color arrangement and blending, here's an interesting story. A certain movie actress had a contract calling for her name in bigger type on advertising posters than that used for any of her supporting company. It was a long term contract and, during its fulfillment, the movie star's popularity waned considerably. To get her across, it was necessary to give her the benefit of a strong personality in her leading man. There was such a personality, a man who, in a few short months, promises to rival the popularity of the late Valentino. The producers realized that the man, not the woman star, would be the drawing card. So here's how they handled it without violating the contract. The woman's name was printed in large type in blue over a blue background. The man's name was printed in smaller type in bright yellow over the same blue background. One blue killed the other, but the name in yellow stood out above everything else. That's what color can do.—Shears, June, 1932.



DO NOT CUT PRICES

TO BLINDLY follow a practice of price-cutting is a poor way to get business. It creates a feeling of uncertainty in the mind of the buyer, and places him in doubt whether the lowest price has been secured. Once a buyer has obtained a cut price from one firm he will naturally try for lower prices from others. And so on, all around the vicious circle. Price cutting is bad for the customer as it breeds a desire for shoddy goods, and turns him into a bargain-hunter. It is bad for competition as it creates bad feelings and tends to spread false rumors. It is bad for the manufacturer as it lowers his standard of factory quality and makes it more difficult to earn profits. The only sane and equitable way is to have standard and reasonable prices determined by an accurate and reliable cost system—and then stick to these prices.

THE GOSPEL OF "KNOW"

INK-MAKING is a highly specialized industry. Its manufacture demands chemical and practical knowledge of the possibilities of all raw materials entering into the formulae. It also calls for close study and high technical information about the various surfaces, finishes and absorbing qualities of papers; of humidity and climate vagaries, and pressroom temperatures; of presses and their varying speeds; of static electricity and other conditions that at times exercise almost a malevolent influence over perfect printing. This is the age of "Know"; the day of specialized knowledge, with laboratory research and co-operation in the handling and solution of new problems. A printer cannot be satisfied with the old "by guess and by gosh" methods of the days that are gone. He must have confidence in the firm that supplies his Ink and an assurance that all the materials he uses in his business are specially suitable for all his requirements. CANADA INKS are made under laboratory control and care. Their use is an economy.

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THE easy roads are crowded and the level lanes are jammed, while all the pleasant pathways with common folks are crammed. But over where it's rocky and harder to get through you'll find the crowds are scanty and the travellers are few. Where the going's nice and easy you'll always find a throng that does not like resistance but idly drifts along. The folks with grit and courage, when they find the journey tough, just stiffen up their backbones and never mind the rough. They tackle all their troubles without a thought of fail, and never heed the hardships that their labors oft entail. The tasks that seem the hardest and the job that's hard to do will be easily surmounted by the ever striving few.—

B.I.L.L.

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THE editor of a small town newspaper explains the loss of the letter "s" from his composing room as follows:

"Latht night thome thneaking thon of a thcoundrel thtole into our compothing room and pilfered the cabinett of all the eththeth! Therefore we would like to take thith opportunity to apologize to our readerth for the general inthipid appearance of your paper. We would altho like to thtate that if at any time in the yearth to come we thhould thee thith dirty thnake in the grath about the premitheth, it will be our complete and thorough thatithfaction to thhoot him full of holeth. Thankth!"

THE FRIENDLY TOUCH

THERE are many kinds of customers. The advertised "fifty-seven varieties" would not begin to enumerate the many types of those who buy goods. Their name is legion—and then some. Some know what they want. Some don't. Some need a lot of talk. Some don't. Some want a lot of attention—and often get it. They may be impulsive, deliberate, dignified, sociable, humorous, indifferent, timid, arrogant, undecided or self-confident. Many kinds with many moods. But all just plain everyday folks with the same inherent foibles and idiosyncrasies. Yet they have their "heel of Achilles"—their vulnerable spot where they may be approached without difficulty. They nearly all respond to a touch of friendliness. Their interests are aroused and instincts are flattered by the simple gesture of "speaking their own language". This is the best, and sometimes the only point of contact.

The average individual is primarily interested in the things he does to provide a decent living for himself (or his wife or family). He knows most about the things he likes or does the most. Kipling in his "Captains Courageous" put words of wisdom into the mouth of Disko Troop, the wise old fishing skipper of the "We're Here" when he said, "I'm allus interested in the way the other feller gets his vittles." Of course he was. The other "feller" was just as much interested in what Disko did also. It was their one common subject. Interest and attention can be aroused and held if both parties speak a common language. The customer likes to talk about the things he is interested in, whether it be his work or play. It arouses his interest and sympathy and establishes such a friendly contact or relationship that sales soon follow. Some years ago I heard the late Rev. Dr. Briggs deliver a sermon in which he illustrated this point by a story about a young Scotch minister. It was the young divine's first

pastorate. He was young, ambitious and took his duties very earnestly. His church was located in a mining town, where dwelt an atheist cobbler, who was willing at all times to engage in verbal combat with church champions. One day the young minister—whose father was a tanner—called at the cobbler's shop. Picking up a piece of patent leather he spoke knowingly and entertainingly about



its manufacture, and also about other varieties of leather and the various processes of tanning. Before taking his leave he cordially invited the cobbler to come to his church some Sunday and hear him preach. To the wonderment of the neighborhood the cobbler went to the church on several occasions. He afterwards justified his actions by saying "The minister kenned so much aboot leather, that he was worth hearing on ither things." A friendly contact was engendered because the minister made a sympathetic approach and spoke to the cobbler in his own language. It was a masterly bit of salesmanship.

A contact thus established develops consideration and understanding towards others in different walks of life. The key to business success largely depends upon "the friendly touch". The really big men of industry are simple and friendly in manner and have ever shown a marked understanding and consideration for others less fortunate. It is said of Lord Northcliffe that he conversed with everybody and claimed to have received many ideas from those in lowly positions. Carnegie too, talked to everybody. Many a story is told of him talking to strangers on trains and elsewhere. The nearer one gets to understanding people the more easily will the problems of business life be solved. A good "mixer" is never without friends.

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BILL SAYS: "The soft job has many cravers."

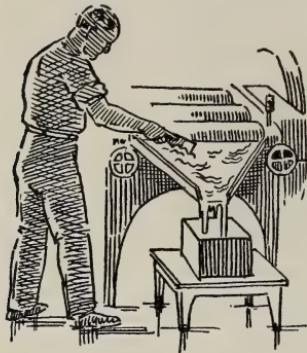
¤ ¤

"**P**ROCRASTINATION," says Poor Richard in his Almanac, "is the thief of time."

The Old Sage "knew his onions" in those early days. Had he lived in modern times a longer list could have been available for its light-fingered propensities. Procrastination really steals more than time. Procrastination steals enthusiasm, confidence, energies and opportunities. It tends to make too many "halfers"—half doing, half trying, half hoping—instead of making chaps who can go ahead without a thought of failure. The prizes in business life are usually picked up by the scrappy boys with hard hands and hair on their chests, who know the meaning of "do it now"; who go ahead with every faculty of brain and brawn, and without a thought of the morrow or the possibility of failure. There is not much of a place for those who defer action. When they do finally make up their minds to do a thing, they'll find somebody else has beat them to it. Procrastination is not only the thief of time, it is the thief of almost everything that tends to make a winner.

SOME years ago we had the walls, ceiling and ink grinding machinery in our factory painted white. We also laid a new granolithic floor—one that was easily kept clean. We did this with certain definite objectives in view. While our action at the time was criticized as being "too finical", results have proven that our ideas were sound. Today a bright cheerful environment in factory and work room is recognized as one of the big assets to more and better production.

Proper lighting establishes definite physical and mental values. The cheerfulness and cleanliness it engenders creates a psychological reaction towards an improved product. It relieves eye strain and lessens the chances of error. It reduces waste. It tends to happiness and contentment among the workers. Both operators and products are influenced by association with cleanly kept machinery and surroundings.



In this connection I recall that shortly after we had the mill room painted we had a visit from the superintendent of a large American ink company. He was one of those "Oh! Yeah?" chaps, and had questioned our statement that we had a "white" Ink factory. At the time of his visit a rush order of litho red was going through on three mills. Our visitor remarked on the clean hands of our operators, saying: "If that order was going through our place the men would look like butchers before 9 o'clock."

A workman usually responds to the environment in which he labors. Our employees take pride in voluntarily keeping clean the machinery, floor and immediate surroundings. This carefulness and cleanliness is reflected in the product they make. CANADA INKS are right Inks. They are made under right conditions.



ANOTHER FABLE

"I AM very pleased with the Printing Inks you have been supplying," said the printer to the Ink man, "and your charges are very moderate. Are you quite sure that the prices you have charged will give you the amount of profit that your industry and intelligence deserves?"—With *apologies*.

THE GLORY OF AUTUMN

ONE BEAUTIFUL afternoon in early September I sat on a rustic seat beneath a wild apple tree just behind the fifth tee of the golf course up where I do my summer loafing. It is a wonderful picture from the rolling upland fairways looking over glebe and copse, cottage and lake. I never tire of it. With a pipeful of Imperial and a ministerial companion, who shoots my kind of golf, (and exercises a softening influence on my golfing language) I rested in peace and contentment with the whole world. It was one of those rare afternoons we sometimes find in early autumn, when the air is soft and balmy and "a solemn stillness holds", while over all hovers the drowsy peace and quiet of an old-world cloister. It seemed like the last sad sweet requiem to the departure of summer days when amid a panorama of gleam and gloom, early autumn makes its advent.

The landscape is now beginning to show signs of the ripening days and the sunlight shimmers on fields of shorn stubble which a short time since carried the nodding heads of golden grain.

The woodlands are dry and the birches and poplars are changing to the sere and yellow leaf. The hawthorns are laden with their crimson fruit and the choke-cherry and the mountain ash flaunt their luscious scarlet abundance, which later will furnish meals for an army of hungry birds.

Autumn is holding her annual fall color festival and the bright-hued announcements are now promiscuously displayed. Gorgeous hues are everywhere rampant in meadow, lane and hedge-row. Here are the garnet clusters of the sumach, the tansy's tawny gold, the proud plumes of the golden rod, the silver fluffiness of the milkweed, the amber-hued minarets of the verbascum, the fiery blazonry of the cardinal flowers, the white-crowned boneset, the orange-hued jewelweed, the brown busbies of the bullrushes, the blending blues of the chicory and bugloss, and all the endless candelabra of the Michaelmas daisies lifting a myriad em-purpled faces to the rich ripe beauty of a September landscape. It is nature's floral adoration to the glories of a dying season.

All the seasons have their own particular beauty; but autumn, with her wealth of ripened grain and crimson fruit, her glory of russet and green and golden bronze on leaf and vine, may be justly termed the "color festival of the year."



LOOKING BACKWARD

BACK in the days of wooden sidewalks, outside plumbing, moustache cups and kerosene lamps—when men wore long whiskers and women wore long dresses—I became a printer's devil in the office of a country newspaper. I have often listened to workmen growl about the tough times of their apprenticeship—but I look back with more or less pleasure to my early apprentice days when I stood on a soap box (obtained from Ed. Crandall's Grocery Store) and struggled to master the mysteries of the “art of a million tongues”. I always liked the printing business—and still do. Even as a small boy my one ambition was “to make books”. So that it seemed the most natural thing for me to be associated in some way with the craft of Mr. Wm. Caxton.

We had to work a full week of 60 hours—from 7 a.m. to 6 p.m.—six days of ten long hours. The duties of the budding printers were many and varied. We sorted and distributed “pi”, swept the floors and front sidewalk, washed rollers and forms, operated the roller on hand press, “wet down” paper for the next week's issue, stoked fires and saved the wood ashes from which lye was made for washing the type forms, set ‘quack’ medicine advertisements, cleaned and filled a half dozen kerosene lamps, ran errands, delivered bills and parcels, and made ourselves generally useful—a multitude of jobs—all for the princely stipend of \$1.00 per week (usually taken in trade). During the first year the newly “entered apprentice” had all the dirty and disagreeable jobs around the shop. There was a satisfaction in knowing that they would be cheerfully passed on to the next comer—it being a practice to engage a new boy every 12 months.

Our duties were by no means confined to the printing office. Mondays are wash days in every locality where cleanliness is practised. Nearly every Monday morning a trip would be made to the proprietor's house where enough hard wood would be sawn and split for the week's washing and ironing. Sometimes we had even to weed and hoe the vegetable garden and mow the lawn. After a heavy snowstorm it was no uncommon task to put in a couple of hours shovelling off the walks at his private residence—a job which I thoroughly detested. I always disliked snow shovelling and still do.



Our office was situated near the town's largest bakery. Between the bakers and the printers there existed a long and bitter feud—started from some unknown cause. Sometime during my apprenticeship a basket of grapes (purloined the previous night by one of the bakers) mysteriously disappeared from the roof of the bakery, where it had been placed for safe (?) keeping. On purely circumstantial evidence the blame was placed upon the printers. Determined on having revenge, the irate dough-tossers bombarded us with aged and reverend eggs and other antique refuse at every opportunity. The appearance of a printer's head at window or door was the signal for a barrage of odorous missiles. One hot summer day a couple of particularly venerable eggs (too old for service) came hurtling through a left open window, spattered and spewed all over the imposing stone and nearly gassed the entire staff.

Part of the ritual for the apprentice's initiation was the playing of several hoary old practical jokes. One of the favorites was, of course, the exhibition of type lice, which generally took place after the paper had been printed and the forms were laid on the stone ready for distribution. The type standing between the brass column rules was kept soaking wet to keep it from falling apart. The water for this was supplied by a large dirty sponge which was always kept on the imposing stone. The candidate for initiation was told to get down close and look into a hole formed by opening the type in column about an inch wide. (This opening had previously been filled with about half an inch of dirty water) and he would have to squint very carefully and closely in order to see the lice swimming around. The jokester would have his thumb pressed against the type at the bottom of column, and when the victim's face was near enough he would give the type a sudden push, and the dirty water would be squirted into the victim's face. This trick always brought loud guffaws from the entire staff. Other favorite jokes were to send the new apprentice to a rival office for a "pound of imposition", a "handful of italic quads", a "quart of strap oil", or a "pound of striped ink."

The staff was composed of two journeymen and four youths in advancing stages of apprenticeship. Our foreman was a good printer and ever impressed upon his apprentices the necessity for setting clean matter.



"Read your stick", and "pick up type when dropped" are rules, he said, "that will hold good in any office." I have lived to see the wisdom of his remarks. Early formed habits of thrift and cleanliness in work and appearance are things that will return big dividends in later days.

During the spring and summer months we were regularly visited by members of the fraternity tramping the country for work. Crummy-looking vagabonds, some of them were indeed,—wearing nondescript clothing in varying stages of repair—all badly in need of a haircut and a shave, to say nothing of a bath,—to which the majority had been complete strangers for years. Their visits were always welcome. They enlivened our quiet lives with tall yarns and gossip of the outside world. Many of these "tramp printers" were good workmen, but their loose habits unfitted them for steady jobs. They would work long enough to get a few dollars (which would generally be spent in booze) and then beat it out of town. I don't suppose there is one of those old timers alive today. The species must be almost extinct.



Printers in those days were fond of liquid cheer—a heritage, no doubt, from early times when beer and ale belonged to the daily diet. Whenever our staff had a hankering for some "thirst-quencher", they would "jeff" quads on the imposing stone to determine who would be stuck for a pail of "suds". "Two bits" (25c.) would be contributed and an apprentice dispatched with a tin pail to the nearest hostelry, (a habit that would not be

tolerated in these days.) "Jeffing" quads is a quaint old custom of the craft that has survived the centuries, for in Moxon's "Mechanical Exercises", published in 1683, we found this reference to the practice: "Not to play at Quadrats (Jeffing) either for money or drink, as it batters and spoils the Quadrats; for the manner how they Play them is This: They take five or seven em Quadrats, shake them in their Hand and toss them upon the Stone, and he who throws the most nicks up wins the Bett."

There was no such thing as the point system in "my time and day". Each size of type was known by its name: Six point was Nonpareil; Seven point was Minion; Eight point was Brevier; Nine point was Bourgeois; Ten point was Long Primer; Eleven point was Small Pica;

Canadaink for Autumn, 1932

Twelve point was Pica; Fourteen point was English; Sixteen point was Columbian; Eighteen point was Great Primer.

Then double small pica and so on up to double great primer. Above that the sizes in metal type graduated by picas up to five or six line picas. The larger sizes above this were usually wood type. The fonts of wood type were also small—generally two or three A's. When extra letters were needed they would be cut with a sharp jack knife on the reverse side of some of the lesser used characters. By this means we were able to meet almost any demand for extra "sorts". The fonts of metal display type were also shy of extra characters, which is possibly one of the reasons for the ungodly variety of display that was the vogue at that time. Display composition a la mode was to use a different type face in every line. Cases of job type were sometimes laid with three faces of varying sizes. The large size floated to the top, while the others lay hidden in the dust at the bottom of the compartments.

Our town was located on the main road running west from the provincial capital. Travelling companies of jubilee singers, minstrel shows, Swiss bell ringers, Uncle Tom shows, etc., visited our town with more or less regularity during the winter months, while hardly a summer passed without at least one circus. The newspapers were almost certain to get some of their advertising or printing, which was paid in part cash and complimentary tickets enough for the employees to attend the performance.

Those were the days when we heard the first faint news (evidently imparted by some tramp typo) that machines were likely to be invented for setting type. I well remember how another apprentice and myself discussed this and wondered how a machine could possibly pick up letters as skillfully as human hands. We decided that it was an impossibility. Little did we think that the greatest development the craft ever experienced would follow the invention of typesetting machines.

Well, I must draw these maulderings to a close. (No telling how long some garrulous old codgers will ramble on unless they are stopped.) One of our salesmen has come in for a price and a temperamental stenographer has brought some letters to be signed. These distractions have temporarily broken the thread of memory. I may have another story in the near future.



TYTON Black allows sheets to be backed up quickly and saves standing time in pressroom. Non-offsetting and quick-setting.

THE DAY'S WORK

WILL you kindly explain the difference (if any) between the terms 'striking through' and 'showing through' and what causes them."

"Show-through" or "striking-through" are terms used when type and cuts printed on one side of the sheet can be easily seen on the opposite side. While the terms are often used to describe the same thing, in reality they are separate and produced by two entirely different causes.

"Showing-through" is a paper problem. Ink will show through very distinctly after printing when paper is thin and too transparent. It will also occur when paper is very porous, for the numerous pin holes allow the pigment used in Ink-making to penetrate into and through the sheet.

"Striking-through" is an Ink problem. It occurs quite frequently on newspapers when a dirty yellow or brown stain can be seen on the opposite side of the printed page. This is due to the use of an oil that is too thin or one that has a tendency to unduly soak into the paper stock.



WE HAVE been caused much annoyance and delay by the breaking of web on rolls of paper on newspaper press while in operation. The trouble is more noticeable during the fall and winter months. How do you account for this?"

—The trouble is largely caused by lack of moisture in pressroom. During the fall and winter it is necessary to have the stoves and furnaces lighted. This results in a dry atmosphere with a low humidity content. The moisture which the rolls contain soon evaporates. The paper becomes dry and brittle, and is easily broken.

Newspaper stock in rolls for rotary or duplex presses should be stored in atmosphere of about 45 per cent. humidity. With low humidity newsprint becomes dry and brittle and tears easily. Static electricity is always present in a dry atmosphere, causing the web to cling to the roll and to everything else it touches. When this clinging effect is greater than the strength of the paper it breaks and the torn paper becomes wrapped around ink rollers before press can be stopped. Its removal causes annoyance and delay. Humidity benefits the printing qualities of Ink and improves the appearance of the printed page. Many large firms have installed humidifying systems, so as to control the moisture content of the air. In the absence of this, try sprinkling the pressroom floor quite generously before printing.

“**W**E notice that some kinds of Ink after standing a short time become so ‘livery’ that it cannot be broken up by distribution. When cans were first opened the Ink was soft and had good working qualities. Can you give any reason why this change should take place?”

—Manufacturers of Printing Inks have long realized that freshly made Ink does not possess the same characteristics as it does when allowed to stand for a short period before use. (It is a good deal like wine or cheese, it improves with the proper aging or curing.) Some physical change takes place after manufacture. An Ink fresh off the mill has had its molecules of material tossed about by mechanical methods. When standing these molecules readjust themselves to their proper position. This is due to the action of the positively and negatively charged particles of the ingredients in the formula which have a natural attraction for each other. If these charges are of equal strength coagulation or “livering” will take place. This “livering” or “stiffening” process is interesting. On the other hand, some Inks will continue to absorb oil or varnish after they have come off the mill, until instead of remaining soft and free-flowing, they become of offset consistency. If the materials in the Inks are such as to give an unbalanced electrically charged relationship, these Inks will retain their natural characteristics and working qualities and show no tendency to “liver” over a long period of time. This becomes one of the Inkman’s problems, for care must be taken to use ingredients that will react favorably when in combination. It is a subject which calls for study on the part of the Inkmaker to determine those ingredients which can be combined with safety.



EVERY pressman is interested in producing good looking work. He wants to be regarded as an A1 craftsman. While he may be ambitious and industrious he is constantly up against difficulties which tend to hamper his activities. Good Inks—CANADA INKS—are one of the essentials in overcoming many of these troubles. They are cheapest in the long (or short) run because they give greater coverage, greater uniformity and greater production. They are also cleaner working and consequently there is less danger from smudging and offset. A pressman should have the best. After everything is said and done, the men in charge of presses, through years of experience, know that in order to meet exacting standards of quality they must have the best Inks. Get CANADA INKS.

THE NOON HOUR

A SHOVEL HAND WANTED

A sad looking specimen of the genus "hobo" applied at a house for a handout. The door was opened by the man of the house himself who happened to be superintendent of a large factory. Being short of help at the moment, he said to the tramp,

"Are you looking for a job?"

"What kind of a job?" asked the Weary Willie.

"Can you do anything with a shovel?"

"Sure," was the answer, "I can fry ham on it."



CURIOSITY

"No, sir," said the clerk, "I can't give you a room. The best I can do for you is to give you a half of a private dining room. There's a screen across it, and a lady has the other half, but I reckon she won't bother you."

Thirty minutes later he ran into the lobby, wild-eyed and pale.

"Hey," he yelled to the clerk, "that woman is dead!"

"I know it," said the clerk, "but how did you find out?"



Doctor (inquiring after boy who swallowed a half dollar): "How is the boy to-day?"

Anxious Mother—"No change yet."



A woman was having the upper rooms of her house painted and she fancied that the painter was slacking on the job.

"Painter, are you working?" she shouted at the foot of the stairs.

"Yes, ma'am," came the reply.

"I can't hear you."

"Well, do yer think I'm putting it on with a hammer?"



Have you heard the one about the fellow with a lisp trying to tell a girl that he liked her size?

MET HIS MATCH

Visitor—"I hear you've lost your parrot that used to swear so terribly."

Hostess—"Yes, poor dear, we found him dead on the golf links."



HEARD AT THE NAVY CREW RACE

Biddy—"I suppose you've been in the navy so long that you are accustomed to sea legs?"

Middy—"Lady, I wasn't even looking."



Personal—"A young woman, to whom black is particularly becoming, would like to meet a gentleman in poor health; object, widowhood."



A LONG WAIT

"My dad, who deals in beef and hogs,
Says trade has tumbled to the dogs;
My grandpa notes the world's worn cogs,
And says we're going to the dogs.
His grand-dad in his house of logs,
Swore things were going to the dogs,
The caveman in his queer skin togs,
Said things were going to the dogs.
But this is what I wish to state—
The dogs have had an awful wait."



They had been married only a year and were very much in love with each other. Upon the young husband's return home one evening the young wife coyly snuggled into his arms, and hiding her blushing face on his shoulder softly whispered: "Oh dearest, I have such a wonderful something to tell you. Soon—soon—there is someone coming, and then there will be three in our home."

"My precious one! Are you sure of this being true?"

"Oh, sure! Mother is coming to pay us a long visit."

Canadaink for Autumn, 1932

MY KINGDOM

For this is my kingdom: My peace with my neighbor,
The clasp of a hand or the warmth of a smile,
The sweetness of toil as the fruit of my labor,
The glad joy of living and working the while;
The birds and the flowers and the blue skies above me
The green of the meadows, the gold of the grain;
A song in the evening, a dear heart to love me
And just enough pleasure to balance the pain.

—W. D. BAGLEY.

SEIZURE

Mrs. O'Reilly—Good morning, Mrs. Murphy. I ain't seen your old man lately. Wot took him off?

Mrs. Murphy—A seizure.

Mrs. O'Reilly—Dear, dear, you never say. Wot was it—'eart?

Mrs. Murphy—No, my dear—police.

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Irate master (to Negro Servant)—"Rastus, I thought I told you to get a domestic turkey. This one has shot in it."

Rastus—"I done get a domestic turkey, sir."

Master—"Well, how did the shot get in it?"

Rastus—"I 'specks they was meant for me, suh."

R. R. Magazine.

¤

A smile cannot be bought, begged, borrowed or stolen, for it is something that is of no value to anyone until it is given away. Some people are too tired to give you a smile. Give them one of yours, as none needs a smile so much as he who has no more to give.

¤

She must be a sailor's daughter for she knows that buoys will be buoys.

A GOLFING ARGUMENT

Bill—"I'm telling you Dick, you took 28."

Dick—"You're mistaken, Bill, it was only 27. I kept a close count."

Bill—"Alright, have it your own way. Now let's move on to the second hole. I'd like to finish the game by to-morrow."

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Girl at Football Game (watching huddle on the field)—"There they're at it again! I do hope Bill won't repeat that story I told him last night."

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Jim—"So you are to be operated on, eh?"

Jam—"Yes, Doc said he wants to take out my appendix, but I think what he really wants to get out of me is a new car."

¤

Customer—"What's wrong with these eggs?"

Waitress—"Don't ask me, I only laid the table."

¤

Grocer—"You want a pound of ochre? Is it red ochre for making paint."

Small Boy—"No, it's tappy ochre for making puddings."

¤

WHAT HAPPENED TO LIL

Oct. 3—Adv. for girl stenog.....	\$.50
Oct. 6—Violets for new stenog.	.75
Oct. 8—Week's salary for new stenog.	15.00
Oct. 11—Roses for new stenog.....	3.00
Oct. 15—Salary for new stenog....	20.00
Oct. 15—Candy for wife over Sunday.....	.65
Oct. 19—Lunch with Miss—.....	10.00
Oct. 22—Lillian's salary.....	22.50
Oct. 25—Theatre and supper with stenog.	26.50
Oct. 26—Fur coat for wife.....	625.00
Oct. 26—Adv. for male stenog....	.50

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As a compromise between decency and nudity it is suggested that the Doukhobor damsels be required to encase themselves in cellophane wrappers.

OUR NEW COMPETITION

CANADIAN Printers and Lithographers have lately been apprised that the International Printing Ink Corporation of United States is opening a new plant in Canada. The I. P. I. is hailed as the "largest Printing Ink company in the world."

A few months ago the General Printing Ink Company of Canada got under way in their new premises in Toronto. The "General" is an amalgamation of several well-known and respected United States Printing Ink firms.

Printing Ink firms already in the Canadian field will have new competition. This competition will probably be intensive and efficient. On the other hand, competition will not be a new factor, for there has been a dozen firms competing for the business that is already in existence. These firms too have been energetic and aggressive and have rendered adequate service to their customers. Prices and profits in the Printing Ink industry in Canada have been no greater than in the United States, so that it is not a matter with these newer companies of trying to get their hands into an easy pot of gold that has brought them to Canada at this time. They have come here with the object of earning dividends for themselves. If their business is conducted intelligently and efficiently, they will probably find a place in the Canadian field.

They have come in a period of depression, when business seems bad. However, they must have made a suitable market survey and believe that Canada has not only a future for itself but a future to share with others. They have possibly decided that better business is ready now in this country, and have come to participate in Canada's progress and development.

The Canada Printing Ink Company at one time had almost a monopoly in their field. Increasing competition however did not keep our Company from expanding during the intervening years. The Company was never better situated either with personnel or with equipment than at the present time. We confidently expect that even in the face of increasing competition that our business will continue to grow. Perhaps not quite so rapidly but none the less securely.

We greet our new competition at this time because to us it indicates that in the opinion of these firms the tide of prosperity has turned to Canada. It is likely too that quite a large number of American concerns will, in the near future, open up branches here. "Forward with Canada" appears to be a good slogan for everybody at the present time.

Canada Inks

May be obtained from

MONTREAL

SEARS COMPANY CANADA LIMITED
UNITY BLDG.

HAMILTON

BUNTIN, GILLIES & CO., LIMITED

WINNIPEG

CANADA PRINTING INK CO. LIMITED
R. HALLETT, Representative, 44 Princess St.

VANCOUVER

SMITH, DAVIDSON & WRIGHT, LIMITED

And Publishers' News Ink

HALIFAX and SAINT JOHN

SCHOFIELD PAPER COMPANY

Or Direct from our Factory

15 Duncan St., Toronto 2



Canadaink





A SUMMER PLEASURE

*"Ships are the nearest things to dreams
That the hands of men have made."*

CANADA INK

*Being Issued Occasionally by the
Canada Printing Ink Company, Limited, Toronto
For Passing Along Items of Interest to Users of Ink*

MARCH, 1933

NUMBER FORTY-NINE

BILL SAYS: "*A good listener also sells goods.*"

**

THE radio may be entertainment for the printer, but don't forget it is also new competition.

**

HOLFAST Make-Ready Paste is economical in use. Remains moist when carried on pressman's hand.

**

GREEN is always a la vogue for March printing. No other color is so fittingly appropriate for this opening month of the spring display of leaf and grass.

**

ANY port looks mighty good in a storm. Keep your mind focussed on the point where the dawn of future prosperity will appear and hold your courage as one of your best assets.

**

DON'T be afraid of using color. Don't be afraid to tell your customers that an extra color in catalog or printed advertising multiplies the sales value out of all proportion to its cost. Big mail order houses whose printing bill runs into thousands of dollars every year, have found out that it pays to use color in their advertising appeal. Don't be afraid to talk your trade into using more colors. It will pay them and pay you also.

ONCE upon a time my wife and daughters made up our minds that we should have some new draperies and curtains for the home. I was also informed that on a chosen date I was to meet them at a certain store and confirm their selections. As I have always been under petticoat government, no evasion was thought of. During the disputation I timidly ventured a suggestion to the salesman who had us in charge, that the price should be commensurate with a somewhat depleted exchequer. Did that drapery salesman bow submissively to my pleas for financial sympathy? *He did not!* His reply was both subtle and profound. "I never talk about price, sir, until I have succeeded in selecting something satisfactory. The price doesn't matter very much when you are getting something you really like." This simple remark of his contains the very essence of selling wisdom. Price is one of the poorest arguments that should be used in selling anything, be it draperies or printing, or printing Ink—or any other commodity—because an article sold entirely on a price basis has usually but little argument in its favor. On the other hand a quality article has everything in its favor, including the price asked for it. CANADA INKS are high-quality Inks.

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THE modern laundry, with its regular clean towel service, has been responsible for the passing of that old familiar printing shop acquaintance, the office towel. For years it was the butt of lewd and ribald witticism. It furnished material for a farcical brand of humor that was popular with readers, editors and column writers during the days usually referred to as "the gay nineties."

The one used in the office of my apprentice days was vastly different from its mild tractable relatives in captivity today. It hung on a nail behind a closet door nearby the wash basin. I cannot recall that it was ever changed. Month by month and year by year, it slowly accumulated layers of news and poster Inks, coal oil, dirt, dust, grease, grime and "what have you," until it had lost all sense of shame or decency. Its ending was a sad one. Falling a victim to a mania of housecleaning, it was sent out to be laundered. It returned such a weak anaemic caricature of its former robust self that it could not face scorn and ridicule, and slowly disintegrated into a "mess of cotton pflug." Requiescat in pace!

The Influence of Color

COLOR has become one of the vital factors of modern life. It is helping to bring harmony and happiness to business and home life. We look more and more to the use of color to satisfy our color hunger, to bring us the brightness that our natures crave.

In our contacts with life it is the color pictures that remain when other impressions are blurred and forgotten. How easily we recall those memory etchings of early days at home—a big living room flooded with yellow sunlight, its bay window filled with red and scarlet blossoms—the cheerful orange glow of a coal fire shining through the mica panes of an old-fashioned stove—a bowl of deep crimson-coated apples—a snowy white table cloth—the golden brown of a mother's pie crust—a tapestry of vivid autumn glory on a familiar hillside. These are pictures that will live while memory remains.



Advertisers have been quick to realize the tremendous selling power of color in pictures. On mailing pieces, catalogs and bill boards there is a lavish use of bright suitable colors that catch the eye and compel attention. This flow of color has brought much new business to the artist, engraver, printer and Inkmaker. Buyers of color printing are seeking for brilliant color effects or soft delicacy of tones to faithfully reproduce the artist's creation. These can be obtained only in those Inks which have received special attention in their manufacture and in the selection of pigments of strong tinctorial value. CANADA INKS are made of the finest materials obtainable, by special workmen who excel at their work.

**

BILL SAYS: "It's a poor day without one good laugh."

**

NEMO Hand Cleaner is an excellent and effective detergent in removing Ink, dirt, oil or grease. Leaves hands smooth and comfortable.

Printing on Cellophane

CELLOPHANE is the copyright name of a cellulose product made by the DuPont Company. It is a clear transparent wrapper and has come into common use as a protective covering for many dry food products, confectionery, cigars, gloves, lingerie, haberdashery, etc.

Similar materials are being marketed under other names, as Kodapack, Nymphrap, Sylphrap, etc. There are two general systems in use for printing on this product. One is by the aniline press and the other with special presses. There are also two general kinds of Cellophane—the ordinary variety and what is now known as "moisture-proof" Cellophane. Special Inks are required for both kinds. Ordinary Cellophane requires Inks that will dry and hold onto this very hard glass-like surface. Our Research Department has given this a great deal of study and we can supply the necessary CANADA INKS in any colors as may be required.

"Moisture-proof" Cellophane cannot be successfully printed with ordinary presses or Inks. They require special Inks and special treatment. The most successful way of handling this variety, as yet, is to have the sheet heated before going over the printing impression in order to soften the surface and allow the Ink to better adhere to it.

The aniline press is a comparatively simple machine in operation. The aniline Ink is of liquid type, made from aniline dyes with suitable solvents. It is very volatile and dries rapidly with strong adherence. The Ink is conveyed from the fountain roller by a single roller direct to the printing surface. We are marketing our line of these Inks under the protected name of "Caniline."

Enquiries from press builders and others indicate that special makes of presses of the Kidder and Meisel types are used for the printing of Cellophane with special oil Inks. The most economical and satisfactory way being to handle it from a roll. A roll of slip sheet stock is also fed into the press and cut with the Cellophane sheets as they come from the press.

Printing Cellophane on regular flat-bed cylinders has not proven very economical or satisfactory. The sheets are slippery and exceedingly difficult and slow to handle. Some printers claim that it is necessary to attach a slip sheet to each individual sheet of Cellophane before printing.

The Testing of Inks

THE testing of Printing Inks is a very essential and necessary part of their manufacture. While special Inks must be carefully tested for the particular class of work for which they are intended, there are other tests which are applied in the construction of all Inks whether special or for stock. Tests for strength of color, body, drying and penetration are essential to establish their suitability and service. Dry colors and varnishes are first tested in the laboratory before manufacture. Some other tests cannot be made until after Inks are compounded. There are a few simple and satisfactory tests which can be made in the pressroom that may prevent later trouble.

The test for drying should be made by the foreman or pressman before beginning the work, by patting a thin film of the Ink on a sheet of the actual stock and allow it to stand overnight, preferably inserted in the pages of a book or a pile of stock. An examination of this pat-out the following day will determine whether or not extra dryer needs to be added.

For over-printing, where a transparent Ink is required, and where there is any uncertainty whether the Ink will be satisfactory, a pat-out should be made over a solid black print to determine the degree of transparency or opacity. Under this test the density of the black will appear to be increased, while an opaque or semi-opaque Ink will deaden or cloud the top tone of the black.



The tests for permanency are usually made in the laboratory and consist of exposing a pat-out or print of the actual color to the actinic rays of a fadeometer or to the direct action of the sun's rays. Dry colors must be permanent in their original physical state as nothing can be added afterwards to ensure their resistance to solar influence. Permanency is a very important factor in Inks required for labels, cartons, show cards, posters or any printed matter used on products to be exhibited in store windows or direct outside exposure.

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Inks for varnished labels, buttons, badges, etc., are tested by contact with a methyl-hydrate solution in order to determine their resistance to spirits. This quality must exist in the original pigment. Inks for tin containers, lithographed cans, metal signs etc., are subjected to a baking heat of about 250 degrees Fahrenheit. Some colors have strong heat resisting qualities, while with others their shade is materially altered.

Labels, wrappers, cartons, etc., for soap (in bars, cakes, powder or chips) or other alkali washing preparations are subjected to a few minutes test with a 10% solution of caustic soda. Iron Blues are very susceptible to alkali contact. Light delicate tints made with iron blues such as milori or bronze blue, will soon show signs of discoloration if printed on papers containing a percentage of any alkali.

Some active acids found in animal fats and meats, have a decided reaction with many Inks, which often causes bleeding and changing of color. It is important therefore that resistance against the action of various oils, butter, lard, suet; fresh, salt and smoked meats; fish, etc., must be carefully determined in the laboratory before manufacture. During some recent experiments in connection with printed labels for fresh meat, we found that a color which was suitable for beef had a different reaction when it came in contact with pork due to the difference in their fatty acids. The proteins in all animal flesh contain amino acids, which, when combined with nitrogen in the aging of the meat, form amines, which have a very strong solvent action on varnishes and pigments. The test tube of the chemist is daily discovering information and finding safeguards for the printer and the printer's customers. Our laboratory is freely offered for the scientific investigation of pressroom problems. We want you to use this laboratory service as your own.

XX

BILL SAYS: "*Nothing is apt to cost so much as something that costs so little.*"

XX

TYTON Halftone Black—Here is the black you have been looking for. It sets quickly, dries hard and holds tight. Saves hours of "backing up" time. Send for trial order.

Some Interior Decorations

By B. I. L. L.

DURING thirty years of commercial perigrination in search of the shy and elusive Ink order, I have eaten in many places—urban and suburban, in both character and liberality. My activities and escapades among the various brands of edible silage served to innocent and unsuspecting commercial ambassadors by conscienceless dispensers, have been many and varied.

I have dined amid the gilded fulgence of those high-brow-hyphen-titled hotels, inns and taverns, where you are waited on by a genuine fast color Senagambian potentate with the hauteur of a Spanish Grandee and the predatory instincts of a Captain Kidd. I have eaten in cafes, restaurants, rathskellar, grills, dining cars, junction hotels, lunch rooms and lunch counters, oyster bars, free lunch buffets, cafeterias, and sandwich shops; also night owl wagons, hot dog stands, arm chair, stool and other "quick and dirty" filling stations. I have kow-towed to the great god 'Grub' in all manner, shapes and styles; whether it was with the flexible sole leather sandwich of a railway lunch counter or the truffled and titivated creation of a high salaried French chef.

Environment does not mean a thing to an empty stomach. I have sat with wet feet on the shores of a New Brunswick stream (while a horde of hungry mosquitos raised golf tees on my classic features) and feasted regally on a pan of freshly caught brook trout, fried with bacon, and washed down with a dipper of burnt-sienna-hued tea, hot as aitch and strong enough to carry an election. I have invaded a primitive oyster bar down by the docks in an eastern seaport in company with an understanding friend (and a bath-tub of Guinness) and absorbed a score or so naked bivalves *malepeque de P.E.I.*, while the chimes in a neighboring steeple rang out the midnight hour. I have satisfied a ravenous hunger with the carcass of a wild duck or partridge amateurly barbecued over a camp fire; and I have explored the unknown depths of a hunters



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stew or a pot of pork and beans that had simmered for hours over a wood fire until it was just a pot-pourri of luscious goodness. [Ask any he-man who has heard the call of the Red Gods and known the joy of the lonely trail while he waited (often in vain) for expected game, if there is anything better than a hot supper (with a drink of the right size and nationality) when he returns cold and hungry to camp.]

Despite all the decorative kitchen miscellany prepared for daily consumption—and to whose enticement I occasionally fall—I like my provender plain and good without any frills or flub-dub sauces. (I can usually supply all the hunger for sauce that is necessary). Simple, well-cooked dishes like ham and eggs, liver and bacon, steak and kidney pie, corned beef and cabbage, Irish stew and other plebian dishes turned out by the willing hands of a capable cook (usually the mother of a family of husky boys) gives one that feeling of contentment and satiety that is seldom found in those a la fodder dishes with French nom des plumes, whose identity is artfully concealed beneath a heavy overcoat of medicated goo. However, one should not refuse a dish of nutriment just because it has a foreign title. It is surprising what some of these foreign chefs can do with a veal knuckle and a couple of onions.

Every section of the country has a number of good dishes of foreign origin that are peculiar to their birthplace and which are apparently holding their popularity, despite they have not been introduced by a white-capped kitchen chemist. These plain-living, home-loving settlers from the old countries brought the formulae of many of their national dishes, whose contents and construction were a mystery to the native born. Frugal and economical in their habits, nothing was wasted that could be used in the composition of "table eats." Many things around the household (excepting, of course, the week's laundry) disappeared from time to time, to be unearthed later in the subterranean depths of a meat pie, or the sluggish interior of a chaldron of hash. A certain section of Ontario is noted for the number and variety of its sausages and wursts (many of them edible); while among the habitants of Quebec there is a certain thick soup whose sustaining qualities enjoy a reputation beyond its native heath. (Mighty good it is on a blustery zero day!). Down in Lunenburg, N.S., whose population is largely of old Teutonic origin, the pervasive and fragrant sauerkraut is still their national flower. It owes a lot of its popularity as a smoke

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screen for the piquant pigs knuckle. The provident Lunenburger invariably puts up eighteen or twenty barrels of this vegetable delicacy in the fall months—just in case of sickness.

While I have had acquaintance with a wide range of culinary fodder, I have a special weakness for fish and all kinds of sea food, ranging over the broiled lobsters, scallops, oysters and clams of the Maritimes, the Ontario whitefish, the Quebec doré, the Manitoba gold eye, and the toothsome crab and royal chinook salmon of British Columbia. When it comes to cooking fish, to my fancy, however, I give the medal to a gentle housewife in Halifax (whose husband is a real scout and in whose home I have enjoyed much liquid hospitality) who does something with cream and a thick fresh halibut steak that makes it fit food for the dwellers on Olympus. While the ambitious housewife occasionally turns out a satisfactory job of fish-cooking, the vast majority of piscivorous folks usually favor hotels and restaurants for satisfactory quality and portions.

Nearly all hotels and restaurants use printed cartes des jour to enumerate their many viands. These bills-of-fare are usually lavishly embellished with French *a la* this or *a la* that in order to create an atmosphere of delicious foreign mystery. On these daily menus (grist for the printer) appear the modest (?) prices, sometimes illustrated by an etching of a thumb print of a previous patron done in grease or gravy without extra charge.

In their appeal for patronage, however, some enterprising restauranteur occasionally takes a new stance. Some time ago I was on a visit to a younger brother in a middle west American city. While downtown one day at noon hour we dropped into a moderate priced restaurant for a bite of lunch. One glance at the menu was *prima facie* evidence that here was a place whose owner had been crowned with the gift of golden words. He called his place "A Temple of Wonderful Food." His flow of adjectives and superlatives was something to marvel at. His description of a Jiggs' dinner was a symphony in words and of hash a euphonious poem. He was a firm believer in the use and persuasiveness of the "flowery



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flow." The vocabulary of a "fake jewellery" auctioneer would have seemed barren and anaemic in comparison. Here is one item taken *et literatum*: "Silky, tender, juicy brisket of corned beef, served with succulent cabbage, dainty hot boiled potatoes, wholesome bread and rich Wisconsin creamery butter." And for dessert a "delicious old-fashioned tutti-frutti short cake deluged with whipped cream." Who could resist the appetizing appeal of this poetic description of a plebian dish?

To many the well laden table is ever a perennial pleasure resort. While I have had to turn my back on the flesh pots of Egypt and take a common rating with a lot of other folks who are not in condition to roam at large over fields of delicatessen as formerly, I'll bet an old bird's nest that I could still find a lot of aspiring gourmands who love to nightly dally with the malignant gutta percha rare bit, or the equally dangerous mince pie with melted cheese.

To the glorious old bon vivants of my "time and day" I give greetings and salutations. I share with them their bacchanalian and gastronomical memories, and lament the passing of the large cold bottle and small hot bird. I sympathize with them when they moan over a helping of weak tea and toast instead of a double sirloin smothered in mushrooms, and other satisfying associates. Though the old-time solid and liquid pleasures of the table are verboten I can say like old John Falstaff, "Well, I've had my money's worth," so what the h——."

xx

WHEN the forms are ready and proofs O.K'd—
With a coated sheet of the highest grade—
If a thought should enter your worried mind
That a perfect Ink you'd like to find—

Use TYTON BLACK.

xx

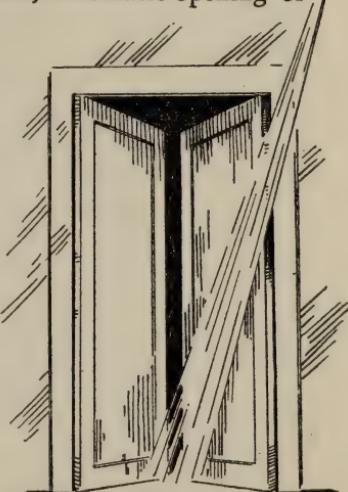
By using more color in advertising it is possible to better illustrate the product advertised, making it easier for the prospective customer to visualize what is offered for sale, and incidentally increasing the effectiveness of printed advertising.

Good printed advertising can do much towards bringing the good ship Canadian Business into the port of profitable times. CANADA INKS are made for every printed message.

The Electric Eye

THE photo-electric cell, or the electric eye, as that magician of science is commonly called, is getting a lot of publicity on account of the many unbelievable things it has been doing in the publishing, printing and newspaper fields, feats that would have been considered miracles a few years ago. This new scientific "hired man" is simply a device which performs mechanical operations by the interruption or projection of a ray of light. It already has a wide range of accomplishments—the automatic setting of type from reporters' typewritten copy—automatic stopping of presses—counting of logs in paper mills—a "colorscope" for matching and comparing colors of inks and papers—transmission of photographs by wire and radio—the making of halftones and color process engravings without acid, in a few minutes time—detecting 'show-through' on newspapers—counting magazines and forms—measuring illumination in pressrooms—preventing paper breakage. It also acts as a safety guard for hands in the operation of machinery or feeding of presses. It is the basic foundation of television. It has been used for burglar alarms, automatic opening of doors, illumination of shop windows as pedestrians pass, lighting of electric signs at dusk, turning water on and off in drinking fountains, etc. It is also planned to open the Hall of Science at the forthcoming Chicago World's Fair by utilizing the light through a telescope from the star Arcturus. This light, which will be focused on an "electric eye" operating the necessary opening machinery, left the star Arcturus forty years ago, at the time of the last Chicago World's Fair. As light travels 186,000 miles per second it has had a "little journey" of merely 234,788,544,000,000 miles since then.

We have recently installed one of these modern marvels in an instrument to be used for measuring the opacity of paper. This will enable us to give a scientific diagnosis of many ink and paper problems.



THE DAY'S WORK

I HAVE some printing to do on press board with a hard shiny surface. I find that my regular Bond Inks do not hold on. What do you recommend?"

—Try Fabrikoid Black No. 34954. This has both the necessary holding and drying qualities. This Ink was developed in our Laboratory. It is specially made to print and dry on fabrikoid, imitation leathers, cover cloth and other hard surfaced materials, which are in present day vogue for catalogues, covers, portfolios, etc. Should not be left on press or rollers over night.

OUR Service Department was recently active in helping a local printer with a seed catalogue on which the pressman experienced a little more than the average trouble with static electricity. The sheet of stock was highly calendered (rather like a sheet of tin) and the pressroom atmosphere was very dry. The press had a front fly delivery. Dry pressrooms are a very common cause of trouble in the fall months. Furnaces and stoves dissipate the needed humidity. A recent issue of *The Official Printing Ink Maker* contains the following article by Myron W. Black on this question.

"Static electricity in paper is generated by friction. Static electricity can only exist in paper because it is a very poor conductor of electricity. The conductance of paper will vary with the amount of moisture and dissolved salts which it contains. The logical conclusion would appear to be that a damp sheet of paper will be free from static troubles in handling due to the fact that the electricity is conducted away by the moisture and dissolved salts as soon as it is formed.

If the above conclusions are valid we must also consider where the static is to be conducted to. The base or frame of most machinery handling paper form a very suitable ground. Again a relatively moist atmosphere likewise creates a good conductor.

The humidity of the atmosphere is a most important element. While not only will it help to conduct electricity away it will also

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determine the moisture content of the paper after it has been handled a few times in the atmosphere.

The old statement was that the moisture content of paper, fabric, etc., varies as the relative humidity of the atmosphere to which it came in contact. This has been challenged lately as not being an absolutely accurate statement but for all practical purposes in the press room it is true. If the atmosphere is dry the paper cannot be maintained at a proper moisture content and in the drying process there is also the phenomena of shrinkage in size with its attendant troubles to the printer.

Therefore our final conclusion is that the practical method of alleviating static electricity in paper is by proper control of the moisture content of the atmosphere in contact with the paper."

xx

OUR travellers are continually reporting instances where they have been requested to estimate on the amount of Ink required for a given job. These requests are difficult and perplexing to determine owing to a number of influencing factors which have a controlling effect on the amount of Ink used. In many cases the printer is more familiar with these factors than is the Ink man. These include the surfaces and absorbing qualities of paper, the condition of the press and rollers, humidity of pressroom, the kind of make-ready and the setting of the fountain, the nature of impression, the body and consistency of Ink, and the varying amounts of solid in the printing surface. We have also known cases where a repeat of the same job has shown a difference in quantity of Ink when printed in another office, owing to different printing conditions. These factors are entirely too fluctuating and unreliable to accurately determine the amount of Ink that might be used on any given printing job. At best it is only a "guesstimate." The Ink man will naturally guess on the safe side. The printer has also previously considered what he thinks is a sufficient quantity. His "guesstimate" is just as likely to be right as that of the Ink man.

xx

FOR over fifty years we have been making CANADA INKS for Canadian printers. During that time our products have stood the test of time, use and competition. This wide experience is our assurance that some one of our many Inks should suit your particular needs. Mail your orders.

THE NOON HOUR

LIFE

To the preacher life's a sermon,
To the joker life's a jest;
To the miser life is money,
To the loafer life is rest.
To the lawyer life is trial,
To the poet life's a song;
To the doctor life's a patient
Who needs treatment right along.
To the soldier life's a battle,
To the teacher life's a school;
Life's a great thing to the thinker
But a failure to the fool.
Life is just a long vacation
To the man who loves his work,
But it's constant dodging duty
To the fellow who's a shirk.
To the faithful, earnest worker
Life's a story, ever new.
Life is what we try to make it,
Brother, what is life to you?

—SELECTED.

XX

A small boy went into a grocery store for a box of matches. Presently he returned, saying:

"Please, mother says these matches won't light."

"Won't light," cried the grocer. "Why, look here!" and he struck one on the rear of his trousers.

The boy took the matches away, but presently returned with them once more.

"Please, sir, mother says she hasn't time to come and scratch all her matches on your behind."

XX

It is perfectly all right for a woman to want to hold on to her youth, but she should not do it while he is driving.

Two rival commercial travellers were journeying to the same village to solicit trade from its only merchant. The village was off the main line, being reached from a junction about a half mile distant. The only conveyance to the village for travellers' sample trunks was a hand propelled cart. On arrival at the junction one of the travellers hustled out and hired the cart ahead of his rival. Unable to obtain any other means of conveying his samples, the other traveller in desperation prevailed upon the local undertaker, who lived nearby, to convey his trunks to the village in a hearse. On the way they passed the push cart and its attendants. On arrival at the merchant's store the first traveller was surprised to meet his friend leaving the store with the information that the order had been secured.

"How did you get here ahead of me?" asked the disgruntled salesman.

"Oh!" said the other, "I passed you in a hearse on the road in. I was inside with my samples."

"You were, eh!" was the reply in a disgusted tone, "Well I'll be d—d, and I lifted my hat, too!"

XX

FIRST HOBO—"I feel just like a naughty flapper today."

SECOND HOBO—"How come, Willie?"

FIRST HOBO—"A brakeman made me walk home from a ride last night."

XX

NEIGHBOR'S BOY—"Yes, please, Mr. Jones. Pa says could you 'blige him with the loan of a corkscrew."

JONES—"A corkscrew? Certainly! You run along, Bobby—I'll bring it around myself."

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Little Mary, aged five, came running up to her mother, crying, "Oh, mother!" You'd better come quick and get daddy!"

"Why, dearie?"

"Well, papa and Mr. Smith are down in the cellar and I heard Mr. Smith tell papa to give him another shot."

KK

One of Irvin Cobb's best stories concerns an appraiser who was sent to a home to appraise the contents. The entries in his book halted when he came to a table on which was left a full bottle of old Scotch and then continued:

"One bottle of old Scotch whisky partly full."

The next entry was:

"One revolving Turkish rug."

KK

The vicar's wife was paying a visit to one of her husband's parishioners.

During the conversation her eyes alighted on a pile of empty bottles partly hidden by some sheets of paper.

"Ah, Mrs. Jackson," she said, "I see you have been having a party!"

The parishioner crimsoned somewhat under her visitor's direct gaze.

"No, no, ma'am," she hastily replied, "my husband works at a brewery, and that"—she pointed to the bottles—"that's his home-work."

KK

The traffic cop sez that not all the wooden headed drivers are found on golf courses.

KK

SLICK AND SLICKER

After a vist to the city, Hiram Hornswoggle told his friend:

"Some of them bank fellers are pretty slick with their fingers. I seen a feller in one o' them banks, and blow me if he didn't have to keep a wet sponge alongside to keep his fingers from getting red hot. He told me so hisself."

SON—"Pop, what is a pedestrian?"

POP—"A pedestrian, my son, is the raw material for a motor accident."

KK

There was a timid knock at the door.

"If you please, kind lady," said the beggar, "I've lost my right leg."

"Well," snapped the woman, as the door was slammed in his face. "I havent got it."

KK

A stranger brought to the police station for speeding, when asked his name replied that it was Smith.

"Give me your real name," he was ordered.

"Well," said the stranger "put me down as William Shakespeare."

"That's better," the officer told him. "You can't bluff me with that Smith stuff."—*Security News*.

KK

SWEET YOUNG THING—"My boy friend has cold feet."

FOND AUNTIE—"Shame on you, young lady. In my day we didn't find out those things until we were married."

KK

WITTY BOARDER—"Ah, your steak is like the weather this evening, madam. Rather raw."

WITTY LANDLADY—"Indeed? By the way, your board bill is like the weather, too. Unsettled."

KK

A man walked reluctantly into a hat store.

"I just lost a bet," he said, "and I want to get a soft hat."

The salesman, selecting a hat from the shelf behind him, handed it to the prospective purchaser with the remark:

"This is the softest hat we have."

The customer gazed at it speculatively. "What I want," he said reluctantly, "is something a little more tender. I've got to eat it."

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One Touch of Nature

DAVID HARUM, the wise old horse trading banker, says in Edward Westcott's novel of rural life, of the same name: "There's as much human nature in some folks as there is in others, if not more." I realized the wisdom of this remark when we received the following letter from an out-of-town client after we had made several unsuccessful attempts at collection:

Dear Sirs:

I enclose \$5.00 on account. I received your letters but hated to open them as I knew I was guilty. I might say I bought some new type recently, which is the reason for not paying your account. However, I will pay balance very soon.

Yours truly,

* * * *

We consider this to be one of the most human letters that has arrived in our office in many moons. It is a refreshing expression of truthfulness, honesty and candor. It elucidates the well-known phrase that "One touch of nature makes the whole world kin."

KK

PRINTING is the mightiest of the arts, for it has opened the fair land of opportunity to untold millions and destroyed the monopoly of the few. Since its discovery and practical application mankind has enjoyed more blessings, greater enlightenment, larger happiness and truer liberty than had come to it with the blind gropings and the voiceless aspirations of countless preceding centuries.—*Selected.*

KK

OUR cover design for this issue is the work of a young Toronto artist, Miss Audrey Liversedge. The Inks were specially made to match artist's sketch. The inside stock is Byronic.

KK

IN Tyton Black for quick back-up on coated stock and Dixie Black Q.D. for calendered and super-calendered papers, printers will find two splendid Inks for improving service and delivery.

KK

NEMO Hand Cleaner leaves hands in excellent condition—no rough or cracked skin. Comes in convenient containers.

CANADA INKS

*May be ordered direct
from our*

FACTORY AND HEAD OFFICE

15 Duncan St., Toronto (2) Ont.

or from our Branches at

405 Unity Building
Montreal, Que.

44 Princess Street
Winnipeg, Man.

R. HALLETT, Representative



Also sold by the following agents:

BUNTIN, GILLIES & CO. LIMITED
HAMILTON, ONT.

SMITH, DAVIDSON & WRIGHT, LIMITED
VANCOUVER, B.C.

SCHOFIELD PAPER COMPANY
(Publishers' News Ink)
HALIFAX, N.S. and SAINT JOHN, N.B.



**Use More
Canada
Colors**



CANADA INK



W. E. SHARPE

CANADAINK

*Being Issued Occasionally by the
Canada Printing Ink Company, Limited, Toronto
For Passing Along Items of Interest to Users of Ink*

MAY 1935

NUMBER FIFTY

OUR cover design on this issue is sent to you with a suggestion that the signals are set to "Go." All Canadian statistical reports show business is starting to move. The color of the background is to suggest that mythical "red ink" in which business has been wallowing. As business profits rise and the wheels of commerce get moving, this area of gloom will be left in the background. This cover is also illustrative of one of the rules of color, namely that strong brilliant colors should be kept confined to small areas and that large areas should be run in low value or dark colors. The policeman is suggestive of that new government control under which business may have to travel. However the signal says "go" and it is spoken in the voice of "color."

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BILL

MANY of the friends of "CANADAINK" will remember as this issue comes to them, its genial editor, Bill Sharpe, who guided the destinies of this publication from its inception. Bill's inimitable stories coupled with his command of the use of words contributed in no small part to the popularity which "CANADAINK" has always enjoyed. As this issue goes to press he is lying at his home in Toronto, a victim of paralysis, which removed him from his usual sphere of activity in the Ink industry, which he served and enjoyed for a period of thirty years. This publication will not be the same.

Those presently in charge of the publication will not attempt to imitate his ever-popular stories. We shall, however, try to carry a cheerful message coupled with a progressive outlook on the great Graphic Arts Industry of which we are proud to be a part.

CANADAINK for Summer, 1935

THE pessimist claims that this old world is driving into many traffic jams on the road to ruin.

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THE printing industry, indeed like most other industries, is suffering from "cut price competition." Quite frequently one hears the comment that there are too many printers in the business for anyone to make any money and with the solid belief in mind that you cannot get a job unless you cut the price, everyone goes out and does it. There are several printers however, who are making money—not as much as they did formerly but still what they consider fairly satisfactory. The strange part of it is that they don't like to be thought "peculiar" and if you were to get a group of printers together you would probably find that they will chip in modestly to the common moan of business without profit.

©©©

After months in the factory getting into condition, and a thorough work-out in several pressrooms—Canada Jelly Black goes out thoroughly tested and prepared to serve you. It is a high class Ink for half-tone and solid printing on coated, s.c., book and light-weight bonds. It can stay on your press for thirty-six hours without drying and set on the paper hard enough to back up in a half hour. It works freely and flows nicely in the fountain—and what's more, does not fly like so many jelly blacks do. Let it go on your press and convince you that it can be of real service in your pressroom.

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IT is not so much the "new deal" as a square deal that the world is waiting for.

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WITHOUT a sense of humor one would be rather depressed in these days to hear all the criticism about "crooked industry," "Big business profits," "surtaxes for a man with a higher income because he has the money to pay," while all the time those of us who are trying to provide employment, to do business with a little profit, know that some of these orators could profit themselves by the tempering influence of responsibility. The world is not suffering from too much profit—it is suffering from too little. If the printers and other business men of Canada decided tomorrow that so far as they were concerned they were going to make a profit, we should soon come to "30" in the story of the depression. This profit must be made without exploiting the worker. This means that efficiency plus new ideas must be increased in production and distribution.

PRINTING BY VOLUME

PRINTING Ink is sold by the pound and there are a very great many ways of estimating how dear or how cheap an Ink may be. It is the common practice of course for printers to judge the cost of an Ink by its price per pound, but this is not always a reliable guide, for Ink really prints by volume and not by weight. Every pressman knows that Black has a greater covering capacity than, say, Red, Blue or Yellow, due in most cases to the weight of pigmentation. However, if a Red, Blue or Yellow could be made as light and bulky as Black it would have the same covering capacity. Likewise two Yellows may look identically alike and yet one may go very much farther than the other because of its lighter specific gravity. That is, we say it goes farther because a pound of it will cover more square inches of paper. Actually if the colors were at equal strength the area of coverage would be in direct ratio to this specific gravity.

Let us illustrate. Supposing you have a tin of Yellow Ink which holds 10 lbs. and the price of the Ink is 80c per lb. The cost of your tin of Ink for a certain amount of covering capacity will be \$8.00. If, however, you have another tin of Ink of the same size and capacity and it only holds 8 lbs. of Yellow and the price of this Yellow was \$1.00 per lb., it would cost you also \$8.00 for an equivalent amount of covering capacity. In other words, an Ink at 80c per lb. in one case and an Ink at \$1.00 per lb. in another case, would be absolutely equivalent in cost as per covering capacity. And yet the price per pound of one Ink is 25% greater than the other.

Recently our Laboratory has installed two very interesting instruments. One is an instrument by which we can get the specific gravity of any Ink and express it in definite terms by a very quick and simple method. We have also another instrument which is described as a Volumeter. If we desire to test two Inks and wish to get the same thickness of film in comparative prints, it has always been necessary for us to weigh up matched quantities of the two Inks, put them on the press and have them evenly distributed. In this matter of course we have had to overlook the relationship of specific gravity. With the new instrument, however, we can put equal volumes of two different Inks on the press for testing purposes with a very close degree of accuracy, and we are obtaining a print with the same thickness of film or of the same quantity of Ink. Both of these instruments are designed to speed up the accurate study of Ink. "By guess and by gosh" methods do not obtain, in the Printing Ink Laboratory. Inks are made with a very great deal of carefulness and exactness to do a specific job. Pressmen who do not realize this very frequently attempt

to improve on their Inks by adding such unknown quantities as "some" or "a little" compound, reducer or dryer to their Ink, and occasions have been known in the past where these additions have not been helpful.

Research is trying to determine, with some degree of accuracy, the reason for the behaviour of certain Inks under certain conditions. Research also tries to provide and control this behaviour in such a way that the pressmen, when he receives an Ink, can be fairly assured that the Ink is going to do the job for which it is intended.

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Page Sherlock Holmes

THE psychology of color is used in the "mirror-confession-chamber," quite the antithesis of the medieval torture cell. The walls of this confessional are mirrors; the suspect sits in the center, and is questioned through an aperture in one of the walls. As the examination proceeds, the lights inside the chamber are gradually changed to a greenish tinge; the prisoner, unaware of the altered illumination, sees only the characteristic hue of guilt upon his face. Glance where he will, the mirrors throw back his ghastly reflection; he thinks his complexion has betrayed him already so he breaks down and tells all.

(Science Gets the Confession, Henry Morton Robinson)
—*Readers Digest, January, 1935*

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TYRON Halftone Black is still the leading quality Black and now dries harder than ever on top. If you haven't as yet tried it send for a five pound can and see for yourself why this Ink is so popular—another product of Canada's Laboratory.

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ONE of the most interesting books that has come into my hands in many a moon was loaned me a short while ago by Mr. H. deV. Partridge, of Southam Press Montreal Limited. The book is entitled "A Display of Heraldry" (A Difplay of Heraldrie), published by John Gwillam and printed in London by William Hall in the year 1610. The style of the book and a sample of the typography is reproduced on page 5 of this issue. Color students will be interested in some of the descriptions used in describing color and its application to heraldrie. In the color notes of this issue we have not attempted to quote literally from some of the ponderous and stilted phrases used in the original text but have simply re-edited the copy to present the main items of interest. When you have read it you will begin to realize how far our knowledge of color has developed in the past three hundred years.



A D I S P L A Y O F H E R A L D R I E.

SECT. I. CHAP. I.



Hosoeuer shall addresse himselfe to write of matters of Instruction, or of any other Argument of importance, it behooueth, that before hee enter thereinto, hee shoulde resolutely determine with himselfe, in what order hee will handle the same: So shall he best accomplish that hee hath vndertaken, and informe the vnderstanding, and helpe the memorie of the Reader. For so doth *Cassaneus* admonish vs, saying, *Prins quam ad scientiam peruenientiam, bonum est, medium prescribere docendi & ordinem, quia per ordinem res intellect & magis delectant animos, mentes nutrunt, sensus magis illuminant, & memoriam reddunt clarioram.* Such order and course of writing doth also procure in the Reader a facility of apprehension, as *Erasmus* noteth, saying, *Facilius discimus qua congruo dicuntur ordine, quam que sparsim & confusim.*

What Order is, *S. Angufine* doth informe vs, saying, *Ordo est parvum dispositio-
nique rerum distributio.* This order is twofold; the one of *Nature*, the other of *Discipline*: The order of *Nature* (as Doctour *Cassius* noteth) is a progression from simples to things compound: contrariwise, the order of *Discipline* is a proceeding from things compound to simples. As touching the order that I haue prefixed to my selfe in this display of *Heraldrie*, you shall vnderstand, that forasmuch as the handling of one of these alone, sufficeth not to the effecting of my intended *Method*, I must of force make vse of them both in some sort, according to their distinct kindes. Wherein albeit the order of *Nature* in right shoulde haue the precedency, as the more worthy, *qua Natura regitur ab intelligentia non errante*: neuerthelesse, in regard my principall purpose tendeth to the prescribing of a forme of *Discipline*, whereunto these tokens which we call *Armes* must be reduced, and thereto to manifest rather their location then their generation, their vse then their essence, their shadow then their substance; I am constrained to preferre the latter (which serueth

Definition of order.

Aug. de dict.

Disc. Order two-

Cof. Dialect.

Order in this

Workes ob-

ferred.

COLOR IN HERALDRY

JOHN GWILLAM (1610)

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SIMPLE colors are those whose existence is of absolute perfection as that they need not the participation of any other colors to make them absolute but do not communicate their natural qualities to all other colors, to make them perfect, in which respect they are called elementa coloris. These colors are white and black.

To these in right belong the first place among colors because in the order of nature they were before all other colors. Only white and black are accounted simple colors because all other colors whatsoever are raised either of an equal or an unequal mixture or a composition of these two, which are their common parents. They are said to be the common parents of all other colors, in respect they have their original being from these either in an equal or disproportionate mixture.

WHITE is a color that consisteth of very much light to which black is contrary. Note, as colors may be resembled to things of greatest nobility or reputation, so is there worthiness accounted of accordingly.

The color White is resembled to the light and the dignity thereof reckoned more worthy than the Black by how much the light and the day is of more esteem than darkness and the night, where unto Black is likened. Furthermore White is accounted more worthy than Black in respect of the more worthy use thereof. For men in ancient time were accustomed to note things well and laudibly performed and esteemed worthy to be kept in memory with white, and contrarywise whatsoever was holden reproachful or dishonorable was noted with black.

Moreover White challengeth the precedence of Black in respect to the priority of time, for that was in nature before Black which is a deprivation thereof. Like as darkness whereunto black is resembled is an exemption of light. Finally Vpton preferreth White before Black in regard that white is more easily discerned and furthest seen in the Field.

BLACK is a contrary color to White, having little participation of light. This color is reputed far inferior in dignity to White, and is likened to darkness. Note that the rest of those special colors besides White and Black are called mixed colors, that they have their primary

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essence from these, either by an equal or an uneven concorporation or mixture of these two together; and in regard of these two extremes from which they have their being, cannot be properly called colors.

THAT color which is said to be exactly compounded, doth participate of the two simples indifferently, in a just proportion as Red. This color representeth fire, which is the chiefest of the elements, and the lightest and clearest and in blazoning is termed Gules.

THIS color is bright Yellow, which is a compounded of much White, and a little Red, as if you should take two parts of White, but one of Red. This color in Armes is blazoned by the name of Or, which is as much to say as Aurum, which is Gold; and it is commonly called Gold Yellow because it doth lively represent that most excellent metal, the possession whereof enchanteth the hearts of fools, and the color whereof blindeth the eyes of the wife. Such is the worthiness of this color which doth resemble gold that none ought to bear the same in Armes, but Emperors and Kings, and such as be of the Bloud Royall, though indeed it be in use more common. And as this metal excelleth all other in value, purity, and fineness; so ought the bearer (as much as in him lieth) indeavour to surpass all other in prowess and virtue.

THIS color is Greene, which consisteth of more Black and of less Red. This color is blazoned Virt and is called in Latin Viridis, à vigore, in regard of the strength, freshness and liveliness thereof; and therefore best resembleth youth, in that most vegetables, so long as they flourish, are beautified with this verdure: and is a color most wholesome and pleasant to the eye except it be in the young gentlewoman's face.

BLEW is a color which consisteth of much Red, and of little White, and doth represent the colour of the Sky in a clear sun-shining day. This in Blazon is termed Azure.

PURPURE is a colour that consisteth of much Red and of a small quantitie of Black, Cassaneus having formerly handled those former six colours, viz: White, Blacke, Red, Yellow, Greene, and Blew, saith, that of them all (being compounded and mixed together according to

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proportion) this Purpure Colour is raised. This Colour usually hath no other name in Blazon.

TAWNEY is a Colour of worship and of some Heralds it is called Bruske, and is most commonly borne of French Gentlemen, but very few do bear it in England. In Blazon it is knownen by the name of Tenne. It is the surest colour that is (of so bright a hew being compounded) for it is made of two bright colours, which are Red and Yellow.

THE last of the seven mixed colors, we do commonly call Murrey, but in Blazon, Sanguine, and is a princely colour, being indeed one of the colors appertaining of ancient time to the Prince of Wales. It is a colour of great estimation, and very stately, and is of use in certain robes of the Knights of the Bath. Some Heralds of approved judgment do hardly admit these two last mentioned for colours of Fields, in regard they are reckoned standard colours.

AUTHENTIC color in motion pictures is now an actuality. Every large moving picture company in Hollywood has at least one full-length, full-color moving picture in production. Here is a prediction: One year from now black-and-white moving pictures will be just as obsolete as silent pictures are today. And this will have a very vital effect upon advertising. Why? The millions of people who constitute the advertisers' market are habitual and regular moving picture devotees. These millions will become more and more color conscious; they will become less and less accustomed to black-and-white portraits. Even the old family album will give up its black-and-white family "photos" for the newer, full true-color photographs. The development of color consciousness will be tremendously hastened by this advent of color movies, and such pioneering advertisers as the cigarette manufacturers and automobile builders will find themselves not quite so alone in their use of natural color advertisements. It won't be long before everything which can be photographed in black and white can be photographed just as successfully in color. The more general, and then the almost universal use of four-color printing will be the next logical step.

The more general use of color in advertising will then lead to a keener competition in the design and coloring of packages and products.

—Printed Salesmanship, January 1935.

CANADA INK for Summer, 1935



Two photos are reproduced in this issue to show a corner in our Laboratory. Fine balances are used in testing materials, checking the strength and tint qualities of Ink. Nothing is added to an Ink formula without careful weighing.

The Chemist wants to know what reactions—if any—take place between varnishes and pigments. Continuous research is going on in the Laboratory to find out the relation that particles of pigment may hold to each other and to the varnishes in which they are ground. In compounding Printing Ink the method and order of procedure in putting them together often makes the difference between a successful Ink and a failure—just as two cooks may be given the same materials and equipment, one may produce the most delectable menus while the most the other may achieve is insipid indigestion.

We modestly maintain that CANADA INKS are in the very forefront of scientific progress. This study, these developments are at your command.

THICKNESS OF INK FILM

by

Frederick W. Cunningham

No one is interested in the colors of inks in the can. The color of importance is the color of the film of ink as finally spread on paper in the thickness the printer will use. The failure of the printing ink maker to prepare a film of the proper thickness causes as much trouble as anything in the matching of colors. With most inks very little light is reflected from the ink itself. Most of the light that reaches the eye passes through the film of ink, is reflected from the white paper underneath, and passes up through the film again. If the film absorbs 50% of the light of any wave length in its double passage, a film twice as thick will absorb 75%, and one-half as thick only 30%. While there is not much danger that the ink maker will be as far as this from the correct thickness from his test sample, a variation of only 10% from the thickness the printer uses will make a difference of 7% in transmission.

As a difference of one or two per cent. may make a perceptible change in the color, it is clear that an ink having a transmission anywhere near 50% in any extended region will be very unsatisfactory for printing, for the thickness of the ink film is certainly subject to variations of more than 10% from point to point of a large form. It is this same characteristic that causes the mottled appearance of most light browns and practically all transparent blues and greens. It seems to be nearly a universal law of nature that absorption bands are never sharp on the short wave length side. As blues and greens always have absorption bands with the short wave length side in the visible spectrum, the slight variation in the thickness of the ink film from point to point will be very visible, while in the case of a yellow or red the transmission is everywhere nearly 100%, or else nearly 0, in either of which cases variations in the film thickness have no effect on its transmission.

As the thickness of the ink is of such great importance in the determination of its color, methods of obtaining a film of the proper thickness are of interest. One method, which I believe is due to Mr. Bourges, is the use of a printing plate having a solid region and also a halftone, which prints 90% of its area. Then if such a thickness of ink is used that the solid prints evenly and the 90% plate does not fill up, the color of the solid area may be taken as the color of the ink. The variation in color between the limits set by these conditions is said to be negligible.

—Official Printing Ink Maker, October 1933

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LABORATORY BALANCES

COVER White No. 337 is a very fine, very white, very opaque cover Ink.

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Rah! Rah!

In promulgating your esoteric cogitations or articulating superficial sentimentalities and philosophical or psychological observations, beware of platitudinous ponderosity. Let your conversation possess clarified conciseness, compacted comprehensibleness, coalescent consistency and concatenated cogency. Eschew all conglomerations, flatulent garrulity, Jejeune babblement and asinine affectations. Let your extemporaneous decantings and unpremeditated expatiations have intelligibility without rhodomotade or thrasonical bombast. Sedulously avoid all polysyllabical profundity, pompous prolixity and ventriloquial verbosity. Shun double entendre and prurient jocosity whether obscure or apparent.

In other words speak plainly, clearly and avoid the use of big words.

THE DAY'S WORK

"I AM having difficulty printing a red over a buff tint that has been printed five days. The red doesn't take properly. Can you help us?"

The buff has evidently crystallized or dried too hard. We are sending you some of our Tintol Reducer and No. 7 Varnish. The addition of a small amount of each should get you out of your difficulties. It might be wise in the future when you think it may be some time before the second color is printed, to have us make the first color from Ducro Base—the non-crystallizing Ink that dries with a soft top and can be overprinted perfectly a week after it has left the press.

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"We have just received our order of Process Inks but notice that you have labelled them Ducro Yellow, Ducro Red, Ducro Blue and not Process. Are these the right Inks for the job which we sent to you to match?"

Ducro Process Inks have been in use in some of the largest establishments for a period of two years. They were brought out originally as a non-crystallizing type of Process Ink. With the regular Process Inks it was necessary to be very careful to run your second color just when the first one was in prime condition for overprinting, and to run the third and fourth colors under similar conditions. As frequently happened when a job had to be lifted or a week-end intervened, it was found when putting the job on the press again, that the first Ink had dried too hard and that the other colors would not "take" over them. This gave the printing a "mealy" sort of look and it was often necessary to make adjustments to the Ink. Ducro Inks set quite rapidly on the paper but they do not develop this very hard top finish for a considerable period of time so that you do not have to watch your colors so closely. The second color can be put on the next day or it could be put on in two weeks afterward, and still "take" perfectly. They have another very desirable feature in that when the picture is finally completed and all four colors are on, you have nothing like the amount of shiny spots on your completed picture that were so common to the ordinary type of process Inks. In other words your four-color job looks like a unit instead of a combination of dull and shiny areas. These Inks are also much less liable to offset than ordinary process Inks. This particular quality is due to a new Varnish development so that the term "Ducro quality" has reference mostly to printing ability and not to color differences.

# CANADAINK for Summer, 1935

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**W**e have had several requests during the past few months for paper box Inks of the non-scratch variety, especially on two and three color jobs. There is always a certain amount of friction during shipping of the boxes and nothing looks worse than a beautifully printed box with the colors marked and scratched. This kind of Ink has been perfected by us and can be supplied in any color. Why not have this extra ounce of protection?

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**E**NCLOSED find a sheet printed with Insurance Red. You will notice that the Red seems to have darkened on the rule lines. Can you tell us what has caused this?"

Insurance Red is made with some English Vermilion in it to give opacity and depth of color. On coming in contact with soft lead rule the lead affects the Vermilion, making the color darker. We are forwarding a Red of the same shade that won't be affected by the lead rule.

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**C**HANGES are taking place in the Printing Ink industry these days that are almost revolutionary in character and extent—and we are only at the beginning.

Perhaps no period in the history of the Ink industry has been more prolific in the development of new materials than the so-called "Depression Era." New oils, resins, waxes, improved pigments and better dryers have been developed in a steady procession—and to what end? That printing shall be better—that Ink shall better fill its function—for easier handling on the press—for the elimination of pressroom delays—for making it easier for the printer and lithographer to get a profit on his job.

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**W**e want a permanent Peacock Blue. We understand that Peacock Blues as a rule are very fugitive. Can you supply us with something that will do for window show cards and can you tell us about how long it would stand up? We are enclosing a sample of the color required."

Our Maxichrom Inks are the finest, cleanest, strongest and most permanent colors that are available. There are Printing Inks that have quality plus. We are sending you Maxichrom Peacock Blue 6B.

Ordinary Peacock Blue is not fast to light. There are "fast" or permanent Peacock Blues whose pigments are about three times the cost of ordinary Peacock but they will stand exposure to light for approximately double the time. Maxichrom Peacock is still more expensive but it will stand exposure for approximately twenty times as long as the so-called "fast Peacocks." This is the only Ink we recommend for your job.

## THE NOON HOUR

The world was finished; on their ceaseless flight  
God shed the jewels which adorned the night;  
Darkness rolled back before the light of day;  
And night shrank blushing from the morning ray.  
The skies were brilliant with a crimson hue,  
Which softly blended with the azure blue;  
Each morn new beauties would the earth unfold,  
Draping the heaven with the tints of gold;  
While through the garden came the perfumed breeze,  
Sweet with the fragrance of the budding trees,  
Transparent limped streams flowed gently by,  
Pure as the fount which crystals in the eye;  
While flowers bloomed with nature's fairest dyes,  
Beneath the purple of the sunny skies.  
—BYRON.

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### NO DANGER

"I hope you are not afraid of microbes," apologized the paying-teller as he cashed the stenographer's check with soiled currency.

"Don't worry," said the pert young thing. "A microbe couldn't live on my salary."

©©©

### WILL HE NEVER LEARN

SHE: "Why don't you like girls?"  
HE: "They're too biased."

SHE: "Biased?"

HE: "Yes, bias this, and bias that, until I'm broke."—THE SHORELINE.

Cohen and his wife had been dining out. When he was handed the bill, Cohen scrutinized it closely, and said to the manager: "I say, you've charged us for dessert. We never touched it."

"But," explained the manager, "regardless of whether you ate it or not, it was there for you."

"There you are," remarked Cohen, as he handed over the money in payment of the bill.

The manager counted the money and discovered that it was five shillings short. Upon being informed of the deficit, Cohen replied: "That was for kissing my wife."

"Absurd!" said the manager. "I didn't kiss your wife!"

"Dot's your own fault," concluded Cohen, as he walked out. "She vas there, vasn't she?"

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### NOT THAT KIND OF MAID

"I know an artist that painted a cobweb so real a maid spent an hour trying to get it down."

"Sorry, but I just don't believe you."

"Why not? Artists have been known to do such things."

"Yes, but not maids."

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### PUTTING IN THE TIME

JUDGE: "How long is it since you were in court before?"

PRISONER: "Twenty years, your Worship."

JUDGE: "And what have you been doing all this time?"

PRISONER: "Twenty years."

# CANADAINK for Summer, 1935

## ALL THE SAME

IRATE FATHER: "I can see right through that girl's intrigue."

LOVESICK SON: "I know, dad, but they all dress that way nowadays."



## MAKING A GARDEN

Man ploughs and plants and digs and weeds,

He works with hoe and spade;  
God sends the sun and rain and air,  
and thus a garden's made.

He must be proud who tills the soil  
And turns the heavy sod;  
How wonderful a thing to be  
In partnership with God.



## AND THAT'S A CONSTITUTIONAL RIGHT

A telephone pole never hits an auto  
except in self-defense.



## ONE PLACE LEFT

The railway carriage was crowded as  
the young man opened the door and asked  
in a sarcastic voice: "Is this Noah's Ark?"

"Yes," was the reply from a grumpy  
man in the corner. "We're all here except  
the ass. Come in."



A widower describes his second mar-  
riage as "The triumph of Hope over Ex-  
perience."



Things that seem "too good to be  
true" often are.

## ALREADY A VETERAN

"And so your daughter is about to  
marry. Do you really feel that she is  
ready for the battle of life?"

"She should be, she's been in four  
engagements already."



## WONDERS OF NATURE

KATY: "What's in that package?"

DID: "Insect powder."

KATY: "Insect powder! Well, good  
gracious, who'd think that bugs knew  
enough to powder their little noses!"



## MODERN YOUTH

MOTHER: "You know, Geoffrey, Norma  
is nearly 17 years old, so to-day I had a  
frank discussion with her about the facts  
of life."

FATHER: "Ah! Did you learn anything  
new?"

—(HELLO)



## THE BUSY BEE

Pat was one day employed by an old  
lady in the country. At tea time, when  
the old lady was serving the tea, she  
laid a small morsel of honey on the plate.

"Begorra, ma'am," said Pat, "I see  
you keep a bee."



## EASY WORK

Most anyone can be an editor. All an  
editor has to do is to sit at his desk six  
days in the week, four weeks in the  
month and twelve months in the year,  
and "edit" such stuff as this: "Mrs.  
Jones of Lost Creek let a can-opener slip  
last week and cut herself in the pantry."

"Josh Smith wants to sell a good cow  
that gives two gallons of milk at every  
milking and a lot of household and kitchen  
furniture."

## SERVICE

**I**N Printing Ink circles when one hears the admonition "give us a little service on this" it invariably means that the customer has a job on the press and is waiting for Ink. It is tantamount to a request to drop everything else and look after that single order.

The printer is frequently not to blame for this urge for haste because some customer may have changed his mind on color and really requires the service. Super service is frequently expensive service and like the rest of the world to-day, we find that the customer who demands the most service is sometimes the same chap who does not realize that the price on the pound of Ink has to carry not only the material cost of Ink but the cost of service as well.

Even after the order has been delivered the element of service may not have been exhausted. Often one is called to a customer's place of business where some difficulty has been encountered with paper, electricity, humidity or other unforeseen developments that may be preventing the production of the work on hand. Naturally if we can be of assistance in cases of this kind it comes into the realm of "service."

An irate out-of-town customer called us one day on the long distance 'phone to inform us in most emphatic terms that the Ink which we had sent out to him did not match his sample and we had to do something about it quickly. One of our men got in his car and drove seventy miles to the customer's plant, only to find when he arrived there that if the pressman had washed up his press clean there would have been no call for "service." The fact that we were not to blame in that case was perhaps our good fortune.

Naturally we are anxious to improve our service. This can be done by close attention to the conditions which you, as a customer, require. Information about your paper, press, time of expected delivery of your job, pressroom conditions and all other possible information is necessary to provide the combination of qualities to produce the Ink that best meets the need of the job. By giving as much time as possible for delivery we can then test the Ink for drying and make any other tests that may be required to conform with the peculiar requirements of your work. This is "service" with a capital "S."

THE CANADA PRINTING INK COMPANY

LIMITED

15 Duncan Street, Toronto 2

for high grade Printing Inks.

# CANADA INKS

*May be ordered direct  
from our*

FACTORY AND HEAD OFFICE

15 Duncan St., Toronto (2) Ont.

*or from our Branches at*

405 Unity Building  
Montreal, Que.

44 Princess Street  
Winnipeg, Man.

R. HALLETT, Representative



*Also sold by the following agents:*

BUNTIN, GILLIES & CO. LIMITED  
HAMILTON, ONT.

SMITH, DAVIDSON & WRIGHT, LIMITED  
VANCOUVER, B.C.

SCHOFIELD PAPER COMPANY  
(Publishers' News Ink)  
HALIFAX, N.S. and SAINT JOHN, N.B.



**BUSINESS IS LIKE A**  
**WHEELBARROW . . . IT**  
**STANDS STILL UNLESS**  
**SOMEONE PUSHES IT.**



# Selling and Servicing of Newspaper Advertising

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# NEWSPRINT BLACK

# CANADA

# 1900



*A Kiss Impression*

# CANADA INK

being issued occasionally by the  
CANADA PRINTING INK COMPANY, LIMITED, TORONTO  
for passing along items of interest to users of ink

---

December Nineteen Hundred and Thirty-Five

Number Fifty-One

---

Success comes in cans, failures in  
"can'ts."

Bill says: "Many things worth  
less are worthless."

Bill says: "Comic Inks are not  
funny — they just make funnies."

Three very fine little books,  
"Color as Light," "Color Chemistry" and "Color in Use," have  
been issued by the International  
Printing Ink Corporation. These  
books contain the sort of information  
that is seldom found in books  
on color.

Business is better, much better.  
"CANADA INK" thanks you for  
your support.

In spite of the fact that most of  
us are aware of changes in tempera-  
ture, we are nevertheless habitual  
thermometer readers at home,  
at work or at play. Another habit  
is also growing — the humidimeter  
reading habit. The humidimeter  
or hygrometer measures relative  
humidity or the differences between  
a dry atmosphere and a moist one.

We are glad to welcome visitors  
to our plant, either singly or in  
groups. Among recent groups to  
visit our Color Room was the Can-  
adian Ceramic Society.

What with election campaigns  
and tariff changes the printing in-  
dustry has passed through a strenuous  
fall season. Everyone hopes  
for further improvement in condi-  
tions in 1936. Efficiency, and still  
more efficiency, will still produce  
the best results. Efficiency is the  
product of capable and competent  
men, materials and methods.



## A "Kiss" Impression

Take a look at the picture above and the one on our inside front cover. The photo above is just an ordinary Kodak snapshot. Both pictures were made from the same negative. How was it done? Suppose we just say that the photographer has experience, knowledge, ideas and skill. From the same materials he makes either an ordinary or an out-of-the-ordinary production.

The ingredients of quality in Printing Ink or printing and lithographing are quite similar.

## How Machinery Makes Jobs

Anyone who thinks that machinery creates unemployment should look at our printing trade.

In 1924 we had 342,639 workers in the paper, printing and allied trades. In 1930 we had 380,000. To-day, no doubt, we have about 400,000.

Yet, since 1924, there has been a steady flood of new machines—larger and quicker machines—in this industry.

In the 40 years from 1871 to 1911, population increased 66 per cent, but the number of people classified as printers, binders and lithographers increased 150 per cent.

Mr. Ralph C. Hazell mentions this fact in an article written for a new book, "Man and the Machine." Mr. Hazell says that "before the war the minimum wage of a journeyman in London was under £2, whereas to-day it is £4 9s, and many workers operating special machines receive much more than this under grading schemes."

As to the prices of printing, they are certainly low enough, as we can tell from the cheapness of books, magazines and newspapers.

The printing trade has been revolutionized by machinery. Everyone in it has been benefited, as well as the public.—*Efficiency.*

# The Limitations of News Ink

(An extract from an address by Chas. R. Conquergood, to the Annual Convention of the Weekly Newspapers Association, Toronto, 1935.)

Modern News Ink is really a marvel when you consider that a rotary press, printing 35,000 papers an hour, places a film of Ink over the type faces and transfers it to the paper ten times each second, and this film of color has such an affinity for the paper that when the sheets are delivered at the end of the press, the Ink is practically set. This film which sets so quickly on the paper, does not dry on the machine and is frequently left standing for a week without skinning over. Surely it may rank as one of the achievements of our times—and yet there are some things that it will not do.

A well-printed paper is, first of all, one that is printed evenly throughout. The Ink must be evenly distributed over each page and each part of the page. Ink cannot distribute itself. The press should have good Ink distribution and be capable of control in the quantity required. The setting of the Ink fountains, good rollers and good impression are all necessary aids to good Ink to produce the well-printed paper.

Two qualities are necessary in good Ink. First, the correct consistency, and secondly, good color.

Consistency in News Ink will depend upon the speed of the press and the quality of the paper. Since most weekly papers are printed at comparatively slow speeds, you will use a fairly heavy-bodied News Ink. The quality of your paper as to surface texture and receptivity to Ink constitutes the other factor on consistency.

Color in News Ink is important. Ink is made largely from three ingredients—oil, carbon black and a toner. The toner is added to give added intensity, since carbon black of itself is of a brownish-black color. If you were always able to carry a full film of Ink, the toner would not be necessary, because the effect of the toner shows very little on solids or type matter provided enough Ink is carried. Toners are usually blue or purplish. The purple toner is not used to any great extent in this country. While it may make a slightly blacker Ink, it has not proven as popular as the blue

toners. Whether you prefer a blue or purple toner is, in my opinion, purely a matter of personal taste. On half-tones the effect of toners is most noticeable, especially if any amount of toner is used. Toner is the most expensive ingredient in News Ink, and the amount used is governed by the price of the Ink. Too much toner has a tendency to make the Ink look gray if too little Ink is carried, and may also cause a stain on the back of the sheet if too much Ink is carried. Moderation in toners, like many other things, would seem to be the most desirable.

The amount of carbon black in a News Ink, and the ingredient that in reality gives the blackness to the Ink, is limited to from ten to fifteen per cent of the total volume. The larger quantities of carbon make an Ink heavier in consistency. The heavier an Ink is in consistency the more slowly it will penetrate into the paper, with a greater tendency to smudge and offset in the folder and also to rub off on the hands of your readers. So one of the limitations of News Ink is the amount of carbon which can be incorporated.

The percentage of carbon in an Ink is not always a factor or measure of its color. Unless the carbon is thoroughly wetted by the oil in the grinding process and is thoroughly dispersed, you do not

get the maximum color strength. I have seen a News Ink containing 10% of carbon, actually blacker in color than another containing 12% of the same carbon, because of this completeness of dispersion. However, this is a matter which is within the realm of the Ink maker, and the only reason I point it out now is that, providing you get an Ink of the correct consistency for your work, the difference in carbon content of various News Inks is within a comparatively small range of variation.

The next most important factor in the use of Ink is the paper used. Many things in paper have an effect on the apparent quality of Ink. For instance, newsprint papers are not uniformly white. If you place your newsprint alongside a bond or coated sheet, it is a grayish white. The nearer to white paper you buy, the more contrast there will be between the black Ink and the white paper. The same Ink looks much blacker on the whiter sheet. There is a slight difference between the felt side and the wire side of your newsprint. The wire side will have a little more grain—that is, it is not quite as smooth. The smoother your sheet, the more evenly the Ink will cover, and the blacker it will look. On the wire side of the sheet, a little more Ink is necessary to fill up the pores in the paper, and

slightly more impression should be used to press the Ink to the bottom of the spaces.

The thickness of the paper and its opacity are other factors in producing the well-printed sheet. On a transparent sheet, if too much Ink is carried, it has a tendency to "show through" on the back of the sheet. The greater the opacity, the more desirable. In our laboratory we have an instrument for measuring opacity, and if at any time you wish to have tests made, we should be very glad to make readings for you. If you use a thin sheet of paper, the Ink may have a tendency to strike through. The oil in the Ink must be absorbed by the paper. It should have a tendency to run along the fibres rather than down through. The thinner the Ink the more it inclines to spread. So the paper to this extent will determine the consistency of your Ink.

Perhaps the most common cause of a gray-looking paper is unevenness of the type or cuts. Unfortunately, Ink is limited in its travelling ability. It goes mostly where it is put. If your rollers hit only the high spots, the low spots will not get Ink and you will have that mixture of Black Ink with white paper which produces a gray. Unless the Ink is thin enough to flow to the lower spaces in the sheet between the fibres, or is pressed

there by impression, you will not get a solid-looking Black. A small magnifying glass will soon show the white paper that hasn't enough Ink to cover it.

The greatest limitation of Ink is in the quantity you can carry. Too little Ink will look gray, not only because of lack of Ink, but because the white paper showing through in spots tends to an optical mixing of white and black. Too much Ink is a fault because of the danger of smudging, strike-through and show-through. Co-operation with your paper maker, your Ink maker, and reasonable press conditions and supervision in your plant will ensure the maximum of quality.

## **Publishers News Ink**

**A high grade  
Cylinder Press  
Ink.**

**Packed in kits,  
or drums.**



**Canada Printing  
Ink Co., Limited**

# Romance in Carbon Black

**Ten Acres of Surface**

**To a Pound of Black**

Almost every business has its little romances if you can only dig them up. One would hardly expect such an ordinary well-known product as News Ink to contain many hidden stories, and yet the pigment content of News Ink, which is carbon black, is one of the marvels of modern production. Carbon Black used in Canada News Ink is produced in the southern States from burning natural gas. Roughly speaking it takes about 1,000 cubic feet of gas to make a pound of black, and strange as it seems, this carbon black, which is produced very cheaply and comes to us in carload lots of approximately twelve tons to a car, is just as black as the fine black used for the making of halftone Inks and high-grade offset Black, but there is some difference in their chemical construction that makes quite a difference in their use in the Ink industry. A fine grade of carbon black for making halftone Ink consists of particles of sub microscopic sizes. The exact particle size has not been measured, but we have evidence which points to a value of not far from 70 millimicrons or

.00000195 inches. This means that each pound of carbon black exposes about ten acres of surface. The problem is that every bit of this surface must be covered with the dispersion vehicle, oil or varnish. Messrs. Binney & Smith Co., who are agents for a world-famous grade of carbon black, have prepared an advertisement from which we quote:

"The technology of carbon black bristles with paradoxes. One of these is that the lower the quality of carbon black the greater is its carbon content. A grayish coarse carbon, obtained by thermal decomposition of natural gas, will show, on elementary analysis, a carbon content of over 99%. Peerless on the other hand contains only about 83% of pure carbon. What is the explanation?

"The answer must be in terms of the pigment-vehicle relationship. It is now known that absolutely pure carbon does not properly disperse in a modern high-grade ink varnish. The presence of various absorbed and chemically combined gases is essential to the attainment of pigment-vehicle fluidity and stability.

"The elementary analysis of Peerless carbon is approximately as follows:

Oxygen ..... 7.2%  
Hydrogen .... 0.2%  
Carbon ..... 92.6%."

The raw materials going into the manufacture of Printing Ink have many interesting stories. Taking these interesting materials and putting them together to compound Printing Ink is no less interesting. When this Ink gets into the hands of the printers, who use it to speed a message of information around the world, it is still followed with keen interest by the Printing Ink-maker who takes pride in his craft.



## Save Your Face

Some ancient scribe said, "How forcible are right words."

Advertising men are wont to tell you that a good slogan or advertising phrase may be worth a small fortune. The Palmolive Company have made a slogan famous, "Keep that schoolgirl complexion." Here are words that suggest romance, beauty, charm, grace. Now, change your words to some such phrase as "Save your face." If you look at it carefully, you will find that these two phrases have a great deal of similarity of intent. Slang usage, however, has changed the latter phrase to something entirely different, and instead of an appeal to beauty, you might have an insult to intelligence.

## How Obstacles Shrink

The English Channel was too wide for Napoleon to cross. All he could do was to stand on the French coast and look through a telescope at the white cliffs of Dover.

To cross the Channel was a three-hour journey by sailing-ship, with a good wind.

Then came the fast steamships that crossed in an hour.

To-day, the aeroplanes flash across in 10 or 12 minutes. The aeroplane pilots never speak of the "Channel." They call it the "Ditch."

So, there are many obstacles in the business world that have shrunk since efficiency became known.

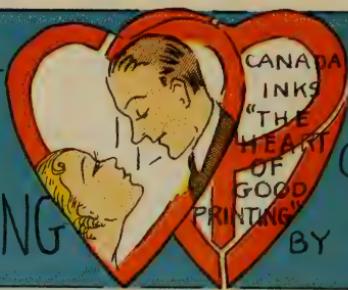
It is now possible, for instance, to create a nation-wide demand for a new product in ONE DAY, through the use of advertising.

*Efficiency Magazine, Oct., 1935.*



The productions of the press, fast as steam and electricity can make and carry them, go abroad through all the land, silent as snow-flakes, but potent as thunder. It is an additional tongue of steam and lightning, by which a man speaks his first thought, his instant argument or grievance, to millions in a day.—*Anon.*

# THE SWEETHEART OF GOOD PRINTING



A SUCCESS STORY FULL OF HEART APPEAL  
BY A. LIVERSEDGE

TROUBLE



RUIN!



MEMORY AWAKES



THE (SWEET)HEART OF GOOD PRINTING



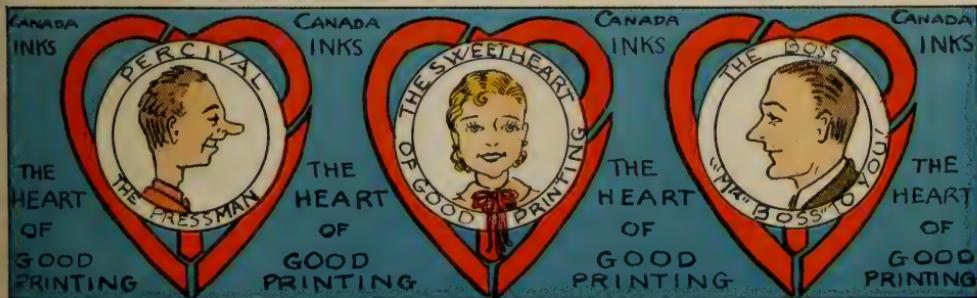
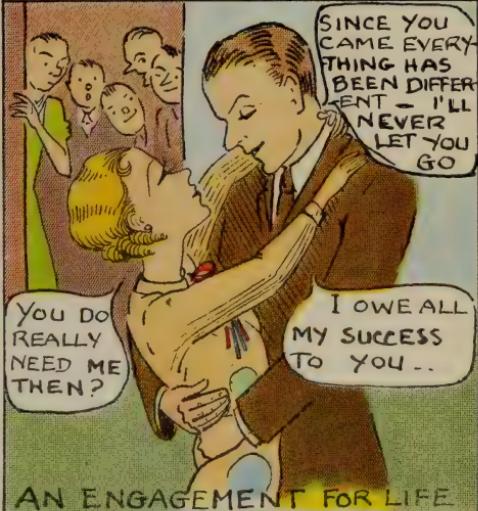
- TO THE RESCUE



ORDERS KEEP ON ROLLING IN



THE SWEETHEART OF GOOD PRINTING



# The Day's Work

## Faber Birren

For several years past I have had the pleasure of giving a great number of addresses on "Color," and in the course of preparation have read about all the available information. Time after time, in my reading, I would run across a rather good article under the name of "Faber Birren." It was an odd sort of name. The articles were evidently right up to date, so I presumed the author was still living, but never was there any detail supplied as to who, where, what or when, the author might be. It got to be an unsolved mystery. I made some enquiries without result. The articles kept right on, but whether they were written from Hong Kong or Hamilton, I still didn't know. Finally, I wrote to one of the publications in which an article appeared, and learned that Faber Birren was a resident in Chicago. On my next visit to Chicago I called on him.

I found a young man working in a publication office, and a man intensely enthusiastic about the modern possibilities of Color. I think we spent about five hours together on my first visit. Since that time he has set up a studio for himself and is now definitely in the

field as a "Color Consultant." If you chance to run into the new color billiard tables you may gather what a revolutionist he is. A very pleasing revolutionist, however. He has three books now on the market: "*Color Dimensions*," a system of color arrangement; "*The Printer's Art of Color*," a desirable book for the printing industry, and "*Color in Modern Packaging*," of special interest to the paper box industry. For the convenience of our customers, we carry a few copies of these books (and at Chicago prices) for any who may wish to secure them.

## British Colour Standards

A very interesting publication has been issued by the British Colour Council. It contains a list of about 220 colours demonstrated by ribbon samples and a booklet giving complete data about the colours selected. This is in the nature of a colour standards dictionary and has been approved by a great many British organizations.

In a previous issue of "Canadaink" we made reference to several pieces of interesting and unusual

equipment that had found their way into our laboratory, for the better understanding and control of the material and ingredients that go into the manufacture of printing ink. One begins to realize that this is a rather complicated age when you study the various things required in a modern manufacturing institution. Not only is it necessary to have adequate equipment with which to work, but it is necessary also to know what other workers are doing in the industry with which you may happen to be allied. At times the editor finds it difficult to keep up with the volume of literature that constantly keeps coming to his desk. We have set down a list herewith of regular trade publications, by means of which we try to keep ourselves informed and up-to-date.

Canadian Printer & Publisher  
Printing Review of Canada  
Printing  
American Printer  
Inland Printer  
Printed Salesmanship  
Graphic Arts Monthly  
Printing Review (England)  
British Printer  
National Lithographer  
Lithographer's Journal  
The Photo Lithographer  
Shears  
Marketing  
Display Advertising

Share-Your-Knowledge Review  
Canadian Advertising  
Oil & Colour Trades Journal  
Drug & Chemical Markets  
Chemical Industries  
American Ink Maker  
Factory  
Office Management  
Industrial Canada  
Modern Power and Engineering  
Chemical Engineering.

## The Selection of Colour Workers

This original and authoritative work describes the important research conducted by the National Institute of Industrial Psychology whereby a practical and successful method of selecting colour workers was evolved. The book is of great utility to employers and executives in the process engraving, lithography, paint, textile and photographic industries, and where a keen sense of colour value is important.

This book is rather interesting because it goes to considerable pains to show the research methods used in arriving at their conclusion and, generally speaking, we doubt if any pronouncement of importance carries with it a weight of conviction unless it is backed up with sufficient data on the methods used in arriving at conclusions.

## The Ink Cupboard

The Black used on this issue is Dull Black No. 39352. Its low light reflectance with English finish stock makes easy reading without eye-fatiguing glare.



Offset Black No. 940 was recently introduced. With its intense pigment concentration, this Black will still give a black print when other Inks would have a tendency to look gray under a very thin film of Ink.



The production of Canada News Ink for the month of October very nearly reached its all-time high peak. We estimate that there was more than enough Ink turned out in that month alone to print fifty million eight-page papers.



The spirit-aniline process of printing is almost an entirely new line. The process gets its name from the kind of Ink, a volatile liquid, used on the machine. At present the machines are used extensively in the paper bag industry and to some extent in the bread-wrapping industry. Because of the speed with which the Ink dries, it is particularly suited for printing on cellulose, glassine or metallic papers.

The Inks are aniline dyes dissolved in spirit, frequently with some pigmentation added.

Among the first in Canada to go extensively into the line, CANILINE INKS to-day have five years development and experience behind them.



We rise to remark that "Tyton Black" continues to win new laurels in fine half-tone work.



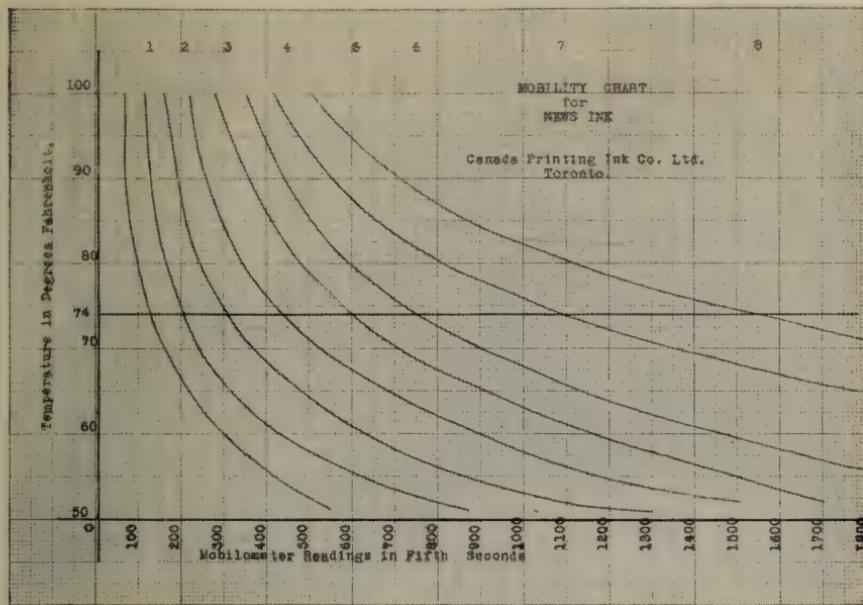
An Ink Well and Dauber for use with Densatone or Jiffy Developing Ink, is now available for use by the photo lithographers.



Have you "Bond and Policy Black No. 555" in your cupboard? It's one of a fine family. It is a running mate to our most popular Bond Black No. 444 — a little heavier in body.



Ducro Offset Inks are finding a place on jobs that are to be bronzed. It has been found that the Bronze Powder does not stick to these inks to anything like the same extent it does to regular inks. Ducro Offset Inks are supplied in all colors.



## Graph Showing Effect of Temperature Change on Consistency or Mobility of News Ink

Every automobile driver knows that he uses a heavy motor oil in his car in the summer-time because the warm weather has a tendency to thin it down to good working consistency, but in the winter-time he uses a thin oil, which the cold weather has a tendency to "heavy" or "body up." The same condition takes place in the oils used in News Inks. CANADA NEWS INKS are not only made in a range of consistencies, but that range is very carefully measured. Assuming that average pressroom temperature is 74° for good working conditions,

the various consistencies of CANADA NEWS INKS are spread out at definite spaces along this temperature line. As the temperatures go up, the swing to the left above the line, 74°, shows how much thinner each grade actually gets, while the swing to the right below the line shows how much heavier they get as the temperature falls below 74°. Accurate control in every step of the process of their manufacture gives these Inks a dependability on which a pressman can rely in securing a well-printed paper.

# The Noon Hour

## ONE ANSWER

The kindergarten teacher was telling her class about the canary bird.

"Can any little boy tell me what a canary can do that I can't?" she asked.

A hand went up.

"All right, Marvin."

"He can take a bath in a saucer."

—©—

## STAGGERING THOUGHT

"What would a nation be without women?"

"Stagnation, I guess."

—©—

## HARNESS AND LIFE

"He died in harness, poor chap."

"Yes, and, by the way, did you ever notice how much like harness life is? There are traces of care; lines of trouble; bits of good fortune, and breaches of faith. Also tongues must be bridled, passions curbed, and everybody has to tug to pull through."

—©—

"Tom's all right in his place."

"Yes, but the trouble is he won't go there until he dies."

—By Gum.

—©—

"Ed told me his wife had left him."

"Aw, he must have been fooling."

"He was—with another woman."

—By Gum.

—©—

Curious Old Lady: "Why, you've lost your leg, haven't you?"

Cripple: "Well, I'll be darned if I haven't!"

Sandy joined a golf club and was told by the Pro. if his name was on the golf balls and they were lost, they would be returned to him when found.

"Good," said the Scot, "put my name on the balls."

The Pro. did.

"Say, would you also put 'M.D.' after it," said the new member, "I'm a medical doctor."

The Pro. obeyed.

"There is just one more request," went on the Scot, "can you squeeze 'Hours 10 to 3' on as well."

—©—

A parson with a sense of humor has just put up a sign in his church: "No mistakes rectified after leaving the altar."

—©—

Customer in a drug store on Sunday morning: "Please give me change for a dime."

Druggist: "Here it is. I hope you will enjoy the sermon."

—©—

The minister called on the Jones' home one Sunday afternoon and little Willie answered the bell.

"Pa ain't home," he announced. "He went to the golf club." The minister's brow darkened and Willie hastened to explain.

"Oh, he ain't gonna play any golf, not on Sunday. He just went over for a little game of stud poker, sir."

—Guild-Artist.

"It's just as true as truth can be,  
We see it every minute—  
Life won't return what we don't earn,  
But just what we put in it."

—©—

"Your husband looks like a brilliant man—I suppose he knows everything?"

"Don't fool yourself. He doesn't even suspect anything!"

—©—

Uncle and niece stood watching the young people dance about them.

"I'll bet that you never saw any dancing like that back in the nineties, eh, Uncle?"

"Once—but the place was raided."

—©—

"What shall I do?" wailed the sweet young thing. "I'm engaged to a man who just cannot bear children."

"Well," remarked the kindly old lady, "you mustn't expect too much of a husband."

—©—

#### A BIT "RATTLED"

A very nervous young man called at the house of the Dean. When the butler appeared, he said:

"Excuse me, but is the Bean dizzy tonight?"

—©—

#### SUSPICIOUS

Gentleman rider at village store: "I want some shorts for my horse."

Country girl: "Oh you do, do you? Next thing I suppose you'll want a brassiere for your cow."

#### NO BARGAIN

"What did you pay for this car?" asked the garage man who had been asked to overhaul it. "Well, as a matter of fact, a friend gave it to me." "Man, you've been swindled."

—©—

#### DIDN'T BELONG

"So you're out of work and want help? What's your trade?"

"I'm a painter, mister."

"Painter, eh? Well, now, my car needs painting. What would you charge to do that job?"

"Two dollars an hour."

"Two dollars an hour? Why, I wouldn't pay Michelangelo two dollars an hour in times like these!"

"Well, mister, I don't know this Michelangelo; but if he paints cars at less than two dollars an hour he don't belong to the union."

—©—

It was one of Mother's busiest days. Her small son came in with his trousers torn. His mother helped him to change to another pair, but in an hour or so he was back, his trousers torn again.

"You go right upstairs, remove those trousers and mend them yourself," his mother ordered.

Some time later, she thought of him and went upstairs to see how he was getting on. The torn trousers were lying on a chair, but there was no sign of Johnnie. Returning downstairs, she noticed the cellar door was open, so she called down loudly and sternly: "Are you running around down there without your trousers on?" A deep voice answered: "No, madam, I'm reading the gas meter."—*Efficiency Magazine*.

# NEW!

Just introduced—  
a ready-to-use Pad-  
ding Cement—

"PADS-FAST"

Leaflet on request.



## COMMERCIAL PRINTING COLORS

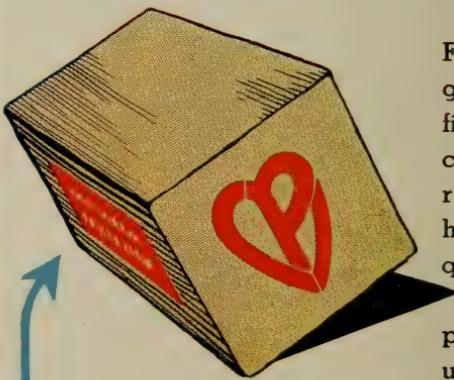
... BY ...

## CANADA PRINTING INK COMPANY LIMITED



## CERASET COLORS

An entirely differ-  
ent kind of Ink  
for use on milk  
cap machines—  
Ink sets immedi-  
ately on contact  
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C A N A D A

# CANADA INK



A manufacturing industry is composed of four main divisions—materials, machines, methods and men. In previous issues of *Canadaink* we have frequently referred to our materials, occasionally to our machines, sometimes to our methods, but this issue is dominated by our staff. Despite very keen competition, our staff to-day is the largest in our history. There is a fine spirit of progressiveness in the Canadian Printing Ink industry. This spirit of progress may not be measured by a study of the faces appearing in these pages, but they are presented here as contenders for the championship crown, for the pennant of Printing Ink production and performance.

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The only printing without Ink is for the blind—Who wants to be blind?

---

Few industries can excel the auto industry for remarkable progress and performance. Cars have reached such a peak of perfection that transportation may be accomplished in comfort and convenience. Yet—you will notice that new cars are usually equipped with two bumpers, one front and one in the rear. The auto manufacturer is equipping his car against "mistakes". Not mistakes on his part, but on the part of the users of his product. Even in this modern and scientific age, the old proverb is still true—"To err is human".

CAUSE OR EFFECT?—A bright salesman breezed into the office recently for an interview. He reported that a certain printer had recently completed a very nice job of printing, and that he had used Canada Inks. He then wanted to know whether it was a good job because he used Canada Inks, or whether he used Canada Inks because it was a good job. So, I'm asking you.

If you would have harmony at home, it is best to play second fiddle.

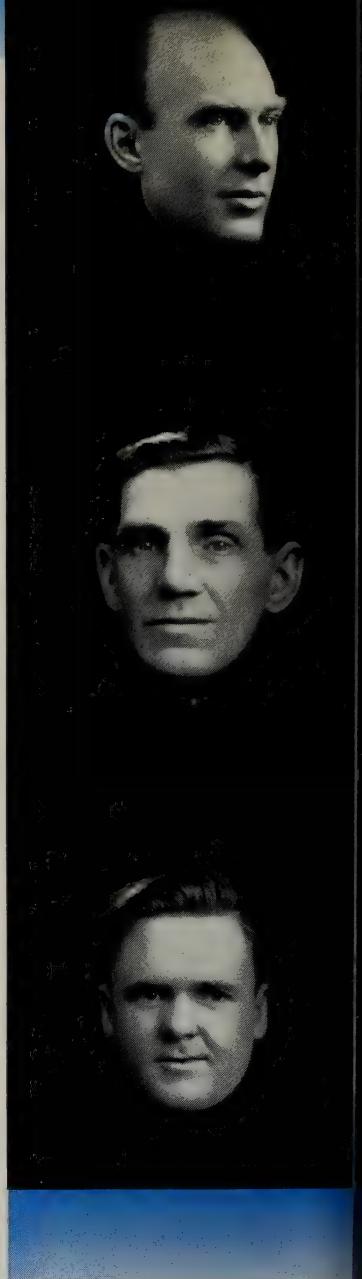
"Our rulers will best promote the improvement of the people by strictly confining themselves to their own legitimate duties—by leaving capital to find its most lucrative course, commodities their fair price, industry and intelligence their natural reward, idleness and folly their natural punishment—by maintaining peace, by defending property, by diminishing the price of law, and by observing strict economy in every department of the state. Let the government do this—the people will assuredly do the rest."—Macaulay.

They say that films are screened, but there is still a lot of coarse stuff getting through.

A NEW USE FOR INK—A press despatch from Cairo in January tells of a new use for Ink. "Indelible Ink was sprayed on rioting anti-British students here to-day, by the police, so that those who took part in the demonstrations may be identified later."

"Ink of a different color will be used each day if the rising continues, so that it will be possible to know in what particular disorders an arrested youth took part."

Perhaps it is the duty of our "Color Service" department to suggest an international code. We suggest red for communist trouble; brown for the Nazis and black for the Fascists. Then to go farther perhaps if color is to be used every day, the seven hues of the rainbow might be applied to the days of the week in proper chromatic order.



C. R. CONQUERGOOD—President  
Managing Director—35 years. "The  
color that's put in a can escapes  
the hearts and minds of mankind."

A. H. AHERN—Order desk—  
"Phone Adelaide 1705 in Toronto,  
in Montreal it's Lancaster 4700, and  
in Winnipeg it's 88355."

JOSEPH McLAREN—Color Milling  
—2 years. There is no "colorless"  
job—it died.

BILL CARMICHAEL — Porter — 3  
years. "This plant is always in 'dress  
parade' order to receive and welcome  
visitors."

## C O L O R — P R I N T I N G — D R Y I N G

Printing Inks should always be selected with care. If they fail in any one of three main factors their other good qualities may be completely eclipsed by a one-third failure.

First, the color must be right.

Secondly, they must print well.

Third, they must dry properly.

Color must be right in hue.

Color must be neither too dark nor too light.

Color may be too weak or too strong. Color too strong may or may not be a good fault, depending largely on the quantity of Ink that can be carried.

Ink must first be the right consistency for good distribution on the press. It should lay smoothly on the stock, without mottle. It should print with a sufficient film of Ink to cover properly without set-off.

Ink should dry hard in time to meet the handling requirements of the work in process.

Most of the factors may be controlled by the Ink Maker in his formula, if all the facts are known when the Ink is made. Many changes are possible to an Ink but when changes are made to adjust color, printing or drying, care should be taken to avoid altering other qualities that are right.

HAROLD HALLETT—Winnipeg  
Salesman. If two heads are better  
than one, so two colors should be  
better than one—Use more color.

O. T. (TOM) B. GIBBONS (Major  
with O.B.E.) — Manager Montreal  
branch and eastern territory. Has  
served 16 years with an organization  
that renders a distinguished service.



HENRY STEWART — Color Milling Department—16 years. "There's nothing as fine in the finest Scotch whisky as the fineness of Canada Inks."

## THE CASE FOR A COLOR SYSTEM

Once upon a time there was no standard unit of measure, no standard unit of volume, and no standard unit of weight. In the course of business, however, there came a time when in order to avoid further chaos, standards were agreed upon. You have probably forgotten how our systems were devised—you know what they are and how to use them. There is no hesitation on your part in visualizing a pound, a yard, or a gallon. The system of notation applied to music has made it possible for persons in distant time and places to reproduce the melodies of the composer. In the measure of temperature two systems are in use, the Fahrenheit and the Centigrade. In color specification, however, the use of any system is still restricted to a comparatively small group.

It would seem that the time has come when we should adopt a color system, and avoid further confusion in a field that has expanded into our everyday life, and will in the future probably play a still more important part in industry.

Three things are necessary for the adoption of any system:

- (a) A public need and demand for standardization.
- (b) A simple workable plan to be adopted.
- (c) The necessary education and legislation to put the plan in general use.

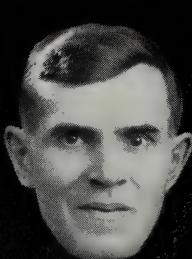
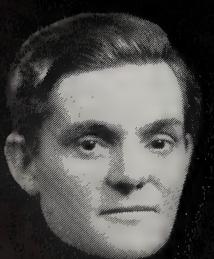
Let us look at our present situation in the color world.

ED. BANKS—News Ink Milling Department — 16 years. Has made enough News Ink to float the "Queen Mary."

ART EASTON — Black Mixing — 8 years. Canada Inks, either Black or White, are read all over.

CHAS. T. SHARPE, B.A.Sc. — Vice President and Production Manager—6 years. Graduate in Engineering University of Toronto. Flight-Lieutenant during war. Captain in Lorne Rifle (Scottish). Production engineer cuts costs. Military co-ordination of staff produces efficiency.

JACK PATEY — Special Color Mixing—11 years. "It's a colorful job you get from me."





First, is there a public need and demand? There can be little doubt as to the need, but the demand has been inarticulate through a misunderstanding on the part of many who might profit by its use. In the arts and industries using color, a plan of standardization has been opposed because it was felt that the establishment of a system of color would handicap originality, would tend to strangle the use of color, and would restrict the aesthetic. But think, when cloth had to be sold on the basis of a standard yard, did that restrict either the range or quality of the goods? Music has not been hampered but helped by the system of notation. Color developments await. Let's get ahead with a color system.

Secondly, is there a workable plan or system that can be adopted? There can be no doubt on this point. There are several systems now ready. On this continent the Munsell system has stood twenty-five years of proving. It is simple to understand—it has all the merits required for a standardized plan. In Europe the system of Prof. Ostwald of Germany is gaining in use and popularity.

Thirdly, what about the education and legislation? On both of the above noted systems education is proceeding apace, but before any general acceptance of either of these or similar systems, we must learn the facts as they are known in different color fields.

Here are some color facts that may seem strange to you, that may seem contradictory but each is capable of absolute proof—

- (a) Yellow is a primary color.
- (b) Yellow is made by mixing Red and Green. OR
- (a) The sum of the primary colors is white.
- (b) The sum of the primary colors is black.
- (c) The sum of the primary colors is middle grey. OR
- (a) The complementary color for Purple is green.
- (b) The complementary color for Purple is Yellow.
- (c) The complementary color for Purple is Yellow-green.

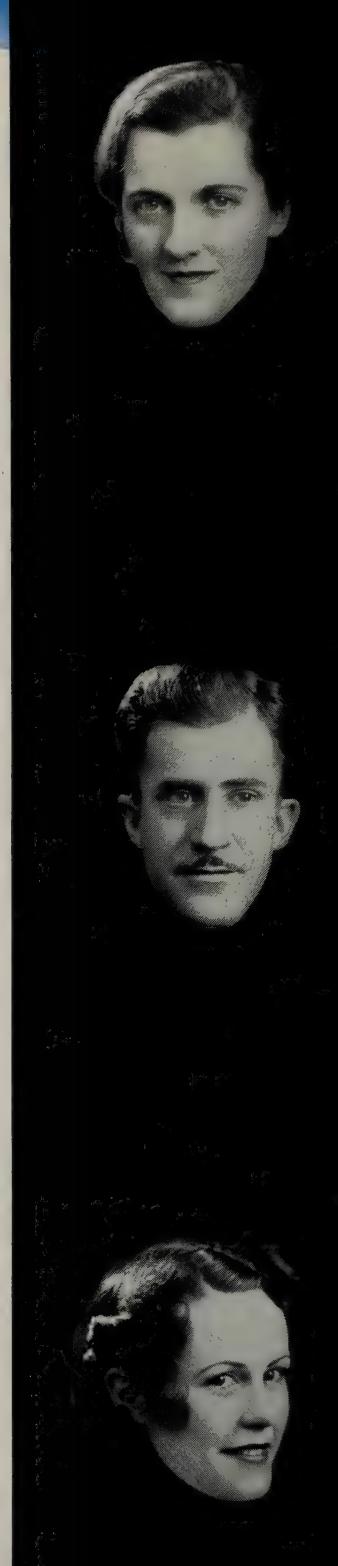
There are three sets of color facts, one applies only to light, one applies only to pigmentation and the third applies to vision. This latter is sometimes referred to as "sensation" and in "high-brow" circles as psychology. The public, however, is interested not so much in the method of production as in the result. The public interest lies in arranging color things to be pleasing or attractive, in other words to the "eye-appeal".

In adopting a color system therefore for public use, we must steer a course midway between the claims of the physicist dealing with light on one side, and the paint, ink, dye forces dealing with pigments on the other side. It is admitted that they have eye appeal but their systems do not coincide in a color arrangement that is most pleasing to the eye. To be pleasing to the eye a color system based on the facts of vision must be used as a standard.

Oculists tell us that the nerves of the eye are responsive to four primary colors: Red, Yellow, Blue and Green, and that it is due to a deficiency in the sensory nerves responsive to Red and Green that we have dichromats, or as they are more popularly known, "color blind persons".

A color system then for public use must be able to so arrange the three dimensions of color so that they will be in order to the eye. These dimensions of color are: first, Hue—the difference between say a Blue and a Yellow—in scientific words, it's "dominant wave length" secondly, Value—which is a measure of brightness to show how dark or how light a color may be—in scientific words, it's "percentage of light reflection"; and thirdly, Chroma, which may be strength, staining power, concentration, a quality which is of great importance to the eye but for which we lack an adequate separate scientific term. "Purity" of color may be the right term. We all believe in system of some sort. Systems are usually devised to make it possible to get things done more easily—to make records more uniform—to standardize business transactions, and to make comparison on a comparable basis.

R. ARMSTRONG—Invoicing—6 years—An invoice is "just right" when it's not too high for you, nor yet too low for us.



B. A. BURNS—Dictaphonist—9 years.  
"Every time I see a nicely printed job,  
I'm just sure it's done with Canada  
Inks."

The adoption and use of a system of color for and by the public would very greatly simplify our ability to express our ideas of color intelligently to one another, it would tend to improve the appreciation of good color arrangement and to that same extent make life more worth while.

Ink Solvent is a splendid preparation for removing dried Inks from cuts, and should have a place in every print shop.

The following paragraph is from the address of J. M. Macdonnell, General Manager, National Trust Co., at their annual meeting:

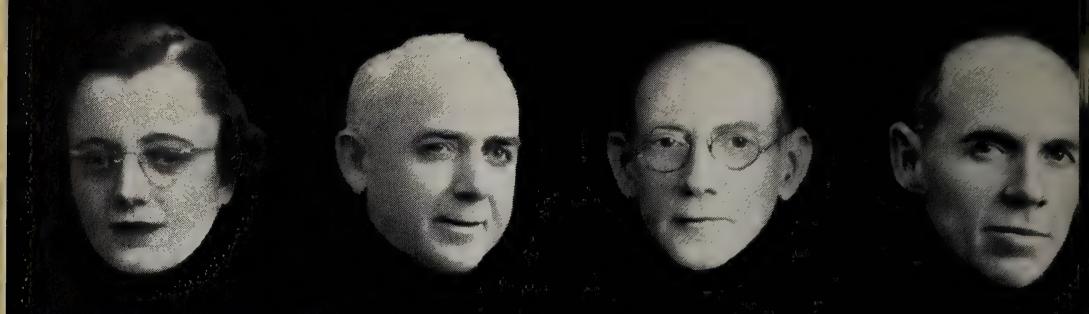
"I have mentioned certain definite qualities which have made for material progress in our civilization, but I have not yet mentioned what is really the most important thing of all. It is no doubt a truism to say that our economic structure in western civilization has come chiefly from the practice of the Puritan virtues of individual energy, thrift, etc., but it was early found that one thing further was needed—a thing primarily moral but yielding astonishing material results, namely, that men should believe in one another—should believe that men and States would carry out their promises. It was this belief in one another which made possible our great system of credit. In turn it was credit which enabled the qualities I have mentioned above to attain their full effectiveness. Indeed the credit system became a kind of philosopher's stone, transmuting into gold, enterprises and activities near and far—strung about creation,' in Kipling's words."

Color is the gift of modern times to this modern age.

"Fashion experts and graphmakers profess to note a sort of relationship between the length of women's skirts and general economic well-being. Skirts were shortest in 1928 and the summer of 1929, just before the securities market plunged. The all-time altitude mark of the boom period will be almost reached by the daytime skirt for spring. It is also claimed that the sombre colors which have marked the depression will be replaced by a riot of color."—*Marketing*.



G. O. (GERRY) MORRISON, B.Sc.,  
A.C.I.C.—Chief Chemist—6 years.  
The search and research for new and  
better material and processes keeps  
this old firm as young as "to-day."



**LOLA C. MONTGOMERY**—Sales  
Secretary—10 years.  
"Why does one climate and one  
soil endure one blushing poppy with an  
orange hue, and another leave the lily pale, and tinge  
the violet blue?"

**E. F. CLARKE**—Foreman—27 years.  
The machinist, plumber, carpenter, engineer,  
electrician, and machinist, have no  
place in the making of ink, but they  
do in the maintenance of an efficient  
plant."

**E. GORDON**—Black Mixing—  
The proper quantities as mixed in the correct  
order are just as necessary in correct  
ink as in good cooking."

**A. K. KEAN**—Special Inks and  
Matching—17 years.  
"The functions  
of a printing press are to put ink and  
paper together."

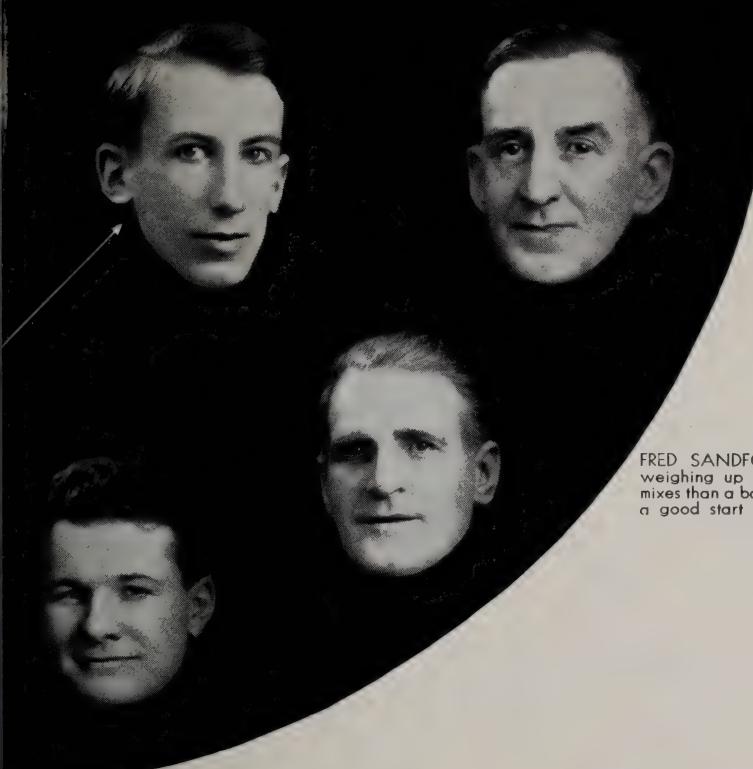
**NORMAN CONQUERGOOD**—  
Production and Cost Clerk. Has more  
than 40 000 formulas at his finger tips.  
Any one may be wanted at once.

RONALD GORRIE, B.A.Sc.—Chemist—The Chemist brings to the problem  
of Ink and printing the results of an army of searchers past and present.

**W. (BILL) CONDIE**—Color Milling—  
7 years. "They say color is a language. I think we match color in any  
language (including the Chinese)."

**R. (DICK) HALLETT**—Special Service  
—6 years.  
For printing plants in east or west,  
I'm sure our Inks will work the best.





TOM MARR—Color Milling Department—16 years. Like the old lady said of her cakes, "I know they're good for I made them."

FRED SANDFORD — For 21 years weighing up batches. Makes more mixes than a bartender. Believes that a good start ensures a good finish.

JACK HORSMAN—Laboratory Assistant—5 yrs. The aim of the Laboratory is to eliminate as far as possible the "trial and error" method in the pressroom.

FRANK KENDALL — Special Color Mixing—14 years. "Have a care, dear Brutus," this is the hand-maiden of good art.

HAMILTON McCARROL — Color Milling. Though the mills of the gods grind slowly, yet they grind exceeding small. Waiting with patience he stands, though exactness grinds he all. (Longfellow)

A. A. SHAW—Cashier-Accountant 9 years with banks to Captain in War. (Rose) give a good "account" of themselves.

M. G. ORGAN—Superintendent! 27 years. Ink making is not an exact science nor printing a static art. Practice leads to perfection.

JACK SHARPE—City Order Office. Your order is our opportunity to serve.



**OPAQUE vs TRANSPARENT INKS**—Every Printing Ink has qualities both of opacity and/or transparency. How should they be used? How can they be recognized? What difference does it make to the finished job? All these, and more, are honest questions for the pressman to answer.

Printing Inks of maximum opacity are marketed under the title of "cover Inks". They originally took their name from their common use in printing on "cover" papers—usually a heavy weight colored stock. But to-day there is a great range of colored papers available that are not "cover" papers in the usual sense of the word. The word "cover" as applied to Inks, was sometimes thought to express the character of the Ink, in its ability to cover, or hide the paper on which it was used. Opacity is the correct word to use in describing that quality.

We also refer at times to the fact that an Ink has good "covering" qualities, and used in this way, it implies an entirely different meaning. The "covering" quality of Ink refers not to its opacity, but its capacity for being spread out. For instance, an Ink that will print 175,000 square inches of solid has better covering qualities than an Ink that will only cover 125,000 square inches per pound of Ink. This may be expressed also as 175 square inches of solid per thousand impressions as against 125 square inches per thousand impressions. Strange as it seems, the transparent Inks have, as a rule, much better covering qualities than the opaque Inks.

**W. E. SHARPE**—33 years. "Bill says  
—'The best testimonials for Canada  
Inks are not written, they're printed'."

**FRANK MARSHALL**—Color Milling.  
Color as radiant as a peacock's plumage passes over our mills every day.

**R. W. NEWTH**—Secretary-Treasurer  
—11 years. "Canada Ink customers  
are the cream of the country."

**JACK WILSON**—Delivery—2 years  
"In this age of speed, 'step on it' is  
the quickest way to say, 'I want my  
Canada Inks in a hurry'."

**F. H. HOUGHTON**—Sales Manager  
—14 years. "If Printing Ink is the  
greatest salesman in the world, there  
will be more good selling done this  
year and next."





Opaque Inks are most commonly made from pigments that are "heavy" in specific gravity, such as lead or zinc whites, chrome yellows, English vermillion, etc. These Inks may have concentrations of pigment as high as eighty per cent of pigment to twenty per cent of varnish or binder and dryer. Since varnish has a higher light reflectance than pigment, opaque Inks tend, on drying, to have a flat or matt finish.

Transparent Inks are produced with pigments that are largely light and bulky. Their varnish content may average fifty per cent, which gives them a tendency to dry with a glossy finish. Because of their transparency, they allow the paper, or previously printed Inks, to show through. Because of their light specific gravity, they have a spreading quality two or three times as great as very opaque Inks.

There is a very great range of Ink lying between pure transparency and full opacity. These are semi-opaque or semi-transparent.

While transparent Inks, as a rule, have a greater covering capacity than opaque Inks, they also have what, at times, may be a handicap. When using transparent Inks it is necessary to keep the inking uniform, as the color may vary widely depending upon the thickness of Ink film—the fountain setting—or the amount of Ink necessary to cover the surface of the paper. When printing with a thin film of Ink, the color will look light. As the quantity of Ink is increased the color will get darker. If too much Ink is carried, or too much impression is used, transparent Inks may mottle, while this trend is decreased as opacity is increased. Any unevenness of the absorption quality of the surface of the paper will cause dull and shiny spots on the printed matter.

The Printing Ink Maker has means, of course, of making opaque Inks dry glossy or transparent Inks dry fairly flat. Many printers keep test papers with a black band running across the centre of the sheet. Then by making a draw-down of an Ink across this band, they can readily determine the hiding power or transparency of the Ink they propose to use.



TED PATEY—Color Milling—25 years. "The daily grind in some shops may be hard, but here it's just fine."



ERNEST F. HAM—Salesman—Toronto—7 years. Finds that Canada Inks are not without honor in their home town.



CHAS. DOWNES—Special Inks and matching—15 years. "Printing quality is best measured by pressroom results."

#### A FEW SIMPLE RULES IN THE USE OF COLOR—

First—A maximum of contrast in printing, especially on a letterpress, is always to be desired. White paper with Black Ink is this maximum.

Two—Where a color is to be added on White paper in combination with a Black Ink, a color of middle value will be acceptable for type and ornaments.

Three—If large areas of color are to be used, avoid the strong eye-fatiguing hues.

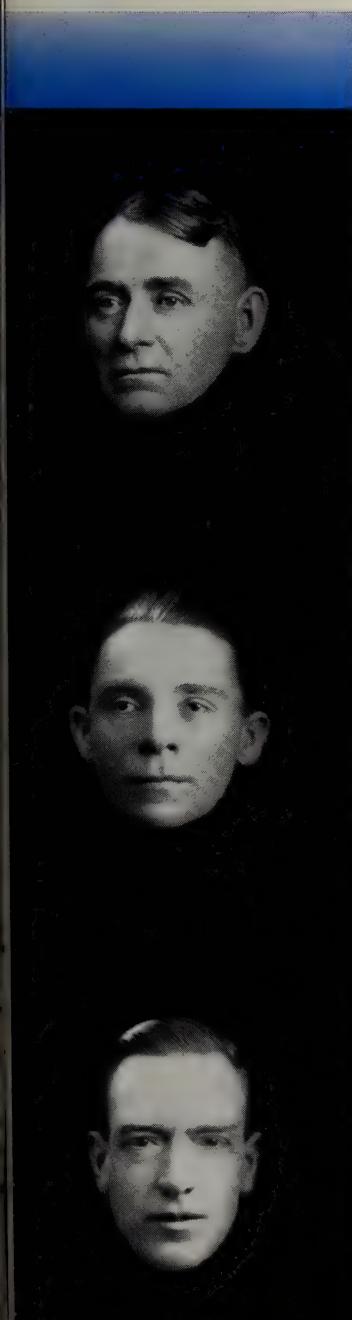
Four—In printing on a color tinted stock a harmonious effect can be made by using a color Ink the same shade as the paper. For instance, a dark Blue Ink printed on a light Blue stock, a dark Green Ink printed on a light Green stock, a dark Brown Ink printed on a Canary or Yellow stock.

Oxylin Dryer, one of the strongest Dryers on the market. Only small quantities are required to speed up drying action, so that a minimum of change takes place in the body and color of Ink in which it is used.

Now that the milder weather is back, Padsfast Cement will prove a great convenience. No glue-pot is required. Sold in two colors, White or Red. Makes a tight flexible pad.

BERT MAY—Color Milling—4 years. "What with litho, carton, news, gloss dryers and compounds — you have more choice than the famous '5 varieties'."

JACK ADAMSON—Shipper—1 years. "We never know when 'decks are dangerous' so, we aim to play safe with fast service."



GEO. S. BROWN—Ontario Salesman—8 years. Never tries to sell Canada Inks to anyone. Has no hesitation in trying to help customers select and buy the right kind of Inks.

For maximum opacity Canada Bond Blacks are proverbial leaders. Hi-Speed Bond Black No. 444 for light bonds or fast presses, Bond and Policy Black No. 555, of medium body, and Heavy Bond Black No. 519 for hard-finish bond and ledger papers.

Spectral Blue, which has recently been introduced in both Letterpress and Offset Inks, is one of the latest productions of modern chemical science. In color it lies between Ultramarine and Peacock Blue. It is rated for light-fastness as the best organic pigment yet produced. It is fast to alkali, therefore suitable for soap wrappers; fast to acids, suitable for label work; fast to heat, suitable for tin printing—and is of sufficient strength to stand considerable reduction.

Infinite variety of the printing industry is well matched by the infinite variety required in Printing Ink. Not long ago one copy had to be printed on a very special parchment. Only one sheet of parchment was available and was prepared especially for this job. The printer could take no chances, the job had to be letter perfect, the Ink print and dry perfectly. Our Laboratory produced a special order of one ounce of Ink, which completed the job satisfactorily. It is probably the smallest order which we have yet received of a special Ink to be used on a regular job of printing.

For best results on foil or metallic finish papers—Use Canada Inks.

On many kinds of work, light-fastness is a very important quality required for color. Canada's method of testing Inks by direct exposure to sunlight, and the plan for measuring and recording the intensity and quality of the light at various times of the day, and throughout the year, come as close to a sound scientific basis as can be devised.

"The aim of a good typographer", says Gilbert Farrar, "is to make type invisible in itself".

# NOON HOUR

THE "SOFT ANSWER"—An angry customer, with proofs of his photograph, shouted at the photographer: "Do I look like this picture? Have I a squint, and do I look like a prize-fighter? I ask you, is this a good likeness?"

The photographer timidly replied: "The answer, sir, is in the negative."

A HARD CASE—"Can I trust him?"

"Why, he's so crooked that the wool he pulls over your eyes is half cotton."

"I say, Joe, your girl looked quite tempting in that Biblical gown she was wearing last night."

"What do you mean 'Biblical gown'?"

"Oh, you know. Sort of Lo and Behold."

—Share-Your-Knowledge Review.

"Riches take unto themselves wings," said the teacher, "and swiftly speed away. Can any boy tell me what kind of riches are meant?"

"Yes'm," answered the fan-eared little chap, "ostriches."

G. P. (JOHNNIE) LYNCH — Salesman, Montreal and Quebec province — 6 years. "Les encres" Canada Inks donnent une impression nette; elles plaisent parce qu'elles sont à point."

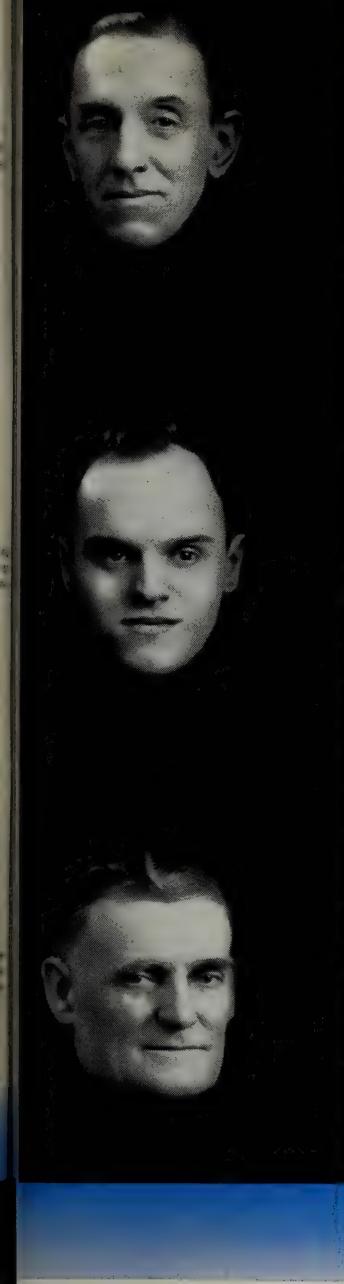
RONALD LOCKYER—Montreal Office. The Printing Ink business brings you into close touch with a polychromatic world.

FRANK YATES—Black Milling—1 years. "Black may be just black to you, but here it has an infinite variety."

HAROLD VANSLACK — Banding and Labelling—8 years. "There's an axiom on every label—'Canada Ink—The heart of good printing.'"

JOHN CARMICHAEL — Engineer—9 years. "Light, heat and power have more uses in an Ink plant than just to make the wheels go round."





Frosh: "How about a date sometime?"  
Senior Co-ed: "I can't go out with a baby."  
Frosh: "Er, pardon me—I didn't know."

Referee: "You landed quite a blow to the champ's arrogance."

Victor: "Yeah, but it was de sock in de jaw dat knocked him out."

Diner: "Where's the menu?"

Waitress: "Down the hall, three doors to the left, sir."

FLATTERY—Soft soap—and soap is 90% lye.—By Gum.

THAT HAVEN OF REST—Editor: "What's the trouble out there?"

Office Boy: "A lady out in the hall has hysterics."

Editor: "Have her escorted into the composing-room at once."

Teacher: "Tommy, can you give me an example of a paradox?"

Tommy: "Yes, sir. A man walking a mile, and only moving two feet."

Bert: "The public is losing its confidence in the man who runs his affairs by rule-of-thumb methods."

Squirt: "Yes. You mean, that the public is using its thumb in thumbtempt."

Purchaser: "Will the color in these stockings run?"

Seller: "Oh, no."

Purchaser: "Then it is fast?"

Seller: "Certainly."

Purchaser: "Well, how can anything be fast that won't run?"

# CANADA INK

OUR NEW CRUSADER INKS—We take pleasure in announcing a new series of Canada Inks under the name "Crusader." Three Inks are now ready, Crusader Black No. 42535, Crusader Blue No. 42534, Crusader Red No. 42533. These Inks will carry a new mission of service to the Canadian printing field. They are designed to conquer one or more common pressroom dragons—and have some outstanding characteristics. They are remarkably free from skinning, and tests show that they may be left standing on the press over night without drying hard on plate or rollers—(we do not recommend leaving Inks on the press over night as a pressroom practice). While quantity of Ink, style of form and quality of paper will make for variations, on a test run using a Kelly Press equipped with gas heater, the Ink was set on a coated paper in ten minutes, on a book stock in twenty minutes, and on a medium bond stock in twenty-five minutes. These Inks are soft, follow the fountain roller, print clean and sharp. They are made from a very carefully balanced formula and should be used only as they come from the can. See our salesman or write to any of our offices for trial lots.

Canada Inks may be ordered direct from our factory and head office, 15 Duncan St., Toronto (2), Ont., or from our branches at 803 Unity Building, Montreal, Que., and 44 Princess Street, Winnipeg, Man.

Also sold by the following agents: Buntin, Gillies & Co. Limited, Hamilton, Ont.; Smith, Davidson & Wright, Limited, Vancouver, B.C.; and Schofield Paper Company (Publisher News Ink), Halifax, N.S. and Saint John, N.B.

This issue of *Canadaink* is printed with Tyton Black No. 4 and Spectral Blue. Design and layout by McLaren and McCaul Limited.

Toronto Photos by Chas. Aylett. Mechanical production by R. G. McLean, Limited.







Coronation Red L-D 3834. Coronation Blue L-D 3835.  
Gold Ink Varnish No. 596 with Richgold Ink Bronze.

# CANADA INK

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ISSUED BY

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CANADA PRINTING INK CO. LIMITED  
15 DUNCAN STREET, TORONTO, CANADA

## S O M E T H I N G   G O O D   T O   C O M E

Once in a while I go to the movies. They are, perhaps, the laziest of all forms of entertainment. You don't have to do anything—not even sit up straight—unless you wish to do so. This is, no doubt, one of the attractive features, but another one that 'most always pleases me, is the advertising for next week's show. These are shown in "shorts" interspersed with titles proclaiming their "absorbing, thrilling, stupendous, greatest-in-history, etc., etc." invitations to come back and enjoy the "good things to come." I get fed-up at times, and am inclined to think that this industry is far too liberal with the use of superlatives. At other times I remember the movies of a few years back, and recall the advances that have been made in scenery, technique, lighting, photography, projection, comfort in seating, air-conditioning, etc. Perhaps the show next week will be better still.

Improvements are usually made a little at a time, but in a few years the sum of these improvements piles up to remarkable advances. In our own business, we are working on new Inks to be presented next year which are designed to be "better-working, faster-drying, slower-skinning, more brilliant in color and finish, etc. etc." These developments are seldom hailed in advance, but the acceptance which the trade has already given to our improvements in News Black and colors, to Tyton Black, Overgloss Ink, Gloss Carton Inks, Caniline Inks, Crusader Inks, Ducro Inks, and many printing specialties, lead us to believe that next year you will have still better Inks, and that Canada Inks will have a still larger place on your presses. There is still "something good to come."

•   •   •

Keeping your nose to the grindstone will not sharpen your wits.

•   •   •

## F I S H I N G

When a boy goes fishing, he never knows ahead of time how many fish he is going to catch. The probabilities, however, are in his favor. He knows that many people have caught fish before, that many are catching them now, and that there are plenty of fish in the lake. He knows that if he does not throw in his line and "angle" he will not catch a fish.

In the business world fish in the shape of orders are swimming around as they always have. There may not be as many of them, and sometimes they are only perch when they ought to be trout. Still a fish is a fish and an order is an order. The way to catch a fish or an order is to go fishing.

A good direct-mail campaign will throw a line into the sea of prospects, and will probably hook orders. Let us help prepare the bait in the shape of alluring and attractive printing ink. "Canada color catches contracts".

## THE COVER OF THIS ISSUE

The cover of this issue of "Canadaink" was printed entirely from hand-cut rubber plates, and it may be interesting to our readers to know something of this process.

After the two original sketches of the front and back cover pages had been approved, a fine line drawing was made of the entire design and a zinc etching made from this. The reason for making this drawing of all thin, fine lines is that perfect register of each of the various colors, without any noticeable overlap, requires each block to be cut very exactly and any thickness of the line to which the block cutter is working would cause either overlap or a gap between the colors, according to which side of the line each block was cut.

A number of black proofs of this key plate were then pulled on offset book paper, using plenty of ink, and while these proofs were still wet an impression of the design was transferred onto the rubber blocks by the simple method of locking each block in the same position in the chase as the key plate when it was printed, and then turning the press over the impression so that the wet ink on the paper is offset on the rubber block in the press.

Each block was carefully cut exactly to the lines of the key plate as called for by the color sketch and when all were ready they were proved on the press in the ordinary way. From these proofs any slight faults in the cutting were corrected and changes in the tones of the colors determined for the run.

The proving was all done on a Colt's Armory press as was also the running of the yellow, red, orange and blue. The green and black, being much heavier forms, were run on a Miehle Vertical press to get better coverage of the ink. It will be noted that the green extends under all of the black form.

Each color was, of course, registered very carefully to the set sheets pulled from the key plate, but when the green and black were reached considerable difficulty was experienced in getting perfect register. Investigation proved the cause of this to be the fact that the rubber blocks, not being an absolutely rigid medium, such as metal plates, showed a strong tendency to stretch with the pull of the cylinder until the back edge of the block was about four points out of register. This difficulty was overcome by taking off several sheets of tympan, thus reducing the impression to a gentle touch, and running a thicker film of ink to keep the entire form well covered. This is an important point to keep in mind when using rubber blocks as the more pressure used, the more distortion or stretch in the plate. As a matter of fact, rubber blocks should be proved on the press on which the job is to be run and under conditions which are as nearly identical to those of the run as possible. A slight variation in any factor—impression, speed, amount of ink carried, body of ink—results in some slight change in register. The smaller the cylinder, the faster the press runs, the greater the amount of color used, the greater will be the stretch in the block.

The front and back cover designs of this issue are the work of Miss A. Liversedge, and printing by Robert D. Croft Limited.

## COLOR STANDARDIZATION

At the recent convention of the International Association of Printing House Craftsmen held at Minneapolis, the subject of the standardization of color was brought to the attention of the printing ink group. The topic has been discussed in numerous quarters of the Graphic Arts Industry for several years past. Some time ago the magazine industry gave their approval to a set of standard process colors for four color printing in the magazines.

Unfortunately the whole subject of color standardization has been somewhat handicapped by misconception on the part of the public as to what is actually involved. There have been some who thought that standardization of color would mean the limitation of color in actual use and that no colors except those known as standard colors would be available. Indeed the suggestion was implied at the Craftsmen's Convention.

Color standardization has two sides. First, some mutual agreement among parties involved as to the particular color to be used, and secondly, the method of recording, expressing and measuring the standard chosen, for future comparative purposes.

A fine example of color standardization has recently been achieved by the British Colour Council. This organization, in co-operation with various departments of the government, such as the navy, militia, air force and post office, together with co-operation of industrial organizations, has produced a color dictionary showing approximately 220 colors which have been recognized as the official colors. These colors have been standardized on a piece of ribbon. The colors have been recorded by different color measuring devices.

The British Colour Council has also recently announced eight new standards of coronation colors, which are described elsewhere in this issue.

In America the Inter-Society Color Council has been doing some pioneering work for five or six years. Their work has been largely educational, so that workers in one group of industries may understand something of the color problems in another group of industries.

The measurement of color, or specification of color, may be quite involved. A color is changed by any one of three factors. First, the quality of light, the surface or finish of the sample—whether glossy or dull—and thirdly, the texture of the finish.

There are several types of color measuring devices on the market, each of which has its particular sphere of usefulness. The United States Bureau of Agriculture recognizes standard of quality in color for hay, cotton and other products, which is measured with a spinning disc machine, while for flat or uniform color surfaces, the spectrophotometer has its advantages. On the other hand, the Society for Industrial Psychological Research in England proclaims that the trained human eye with normal color vision is a color measuring device second to none.

## ONE TROUBLE STARTS ANOTHER

The following comes to us by way of "Efficiency Magazine" of England:

When any trouble crops up in a business, it is a wise policy to deal with it quickly. If it is neglected, it will soon start other troubles.

A small trouble is like a cut on your finger, which must be cleaned and sterilized at once. Even a scratch may lead to blood-poisoning. Sometimes it causes death.

Now and then a small trouble will start a whole chain of troubles. As we know, many a serious strike or lock-out has been started by some trifling matter that was not dealt with quickly.

Recently I saw a humorous article in a small town weekly paper published in Canada. The editor was attacking the habit of borrowing his paper instead of subscribing for it. So he invented this story, which shows that one trouble leads to another.

A miserly man, he said, sent his son to borrow this weekly paper from a neighbour. Coming back, the boy tripped over a beehive and was badly stung. The father went to the aid of his son, ran into a barbed-wire fence and ruined a \$5.00 pair of trousers.

The cow was stung, ran out of the gate and was killed by a motor-car. The wife rushed out, knocked over a churn and spilled four gallons of cream.

The baby fell into the cream and then crawled over a \$10.00 rug spoiling it. The mother fainted and broke a \$50.00 set of false teeth. And the daughter took advantage of all the fuss and eloped with the ploughman.

As you can see, the editor of this little weekly paper is more witty than truthful, but there is a bit of truth in his amusing yarn.

Many a time a man tries to save a few cents and loses dollars. Many a time a small trouble is neglected and brings on a chain of larger troubles.

Whenever a Managing Director notices a little friction between two of his executives, he will be wise to deal with the matter quickly, before the friction develops into a feud.

Whenever the sales fall off 5 per cent in a territory, a competent Sales Manager will find out the cause at once and not wait until there is a 20 per cent drop.

Here we can see the value of having daily and weekly reports. They enable us to deal with losses and troubles quickly.

Always, the man who lacks the energy and nerve to face troubles is the one who has the most. He allows his small troubles to grow into larger ones.

• • •

P.S. (Printers Special) Hand Cleaner quickly removes Ink, oil or grease from the hands. It leaves the hands soft. It does not scratch. It is sold in 10 lb. cartons or barrels.

## THE MAGIC OF COAL TAR

CANADA  
IN

In London, in 1856, an eighteen-year-old boy experimented with coal tar in a home-made chemical laboratory. Eighteen years later Koch identified the tubercle bacillus. There seems no obvious relation between these two facts, yet without the experiments of that youngster it is doubtful if Koch could have made his discovery. Scientific investigation must wait for the proper tools; distant stars cannot be seen without a telescope, nor can bacteria be identified without the use of stains. The dyes used by Koch, and by all bacteriologists today, are derived from coal tar.

The boy? He was William Perkin, destined by his father to be an architect, but so enamored of chemistry that only the laboratory could claim his interest. Nor was it enough for him to spend his days at the Royal College of Science in London; he must spend his spare time as well in the laboratory, and since he was an instructor in chemistry (young though he was) at the College and his hands were tied by routine, he built himself a laboratory at home.

Undeterred by the comments which his family must certainly have made, he worked on the problem he had been assigned by his chief: the synthesis of quinine from coal tar. The research did not progress very well, he simply could not devise a way of making quinine (it still has not been synthesized). One evening as the result of a whole day's work all he had to show for his time was a beaker of dirty aniline oil and other chemicals. What strange chance, we wonder, kept him from pouring the contents of that beaker into the sink and, instead, made him add alcohol to it? It was, perhaps, an idle gesture, or perhaps he thought the beaker would be more easily cleaned. Whatever the motive, perhaps there was none, alcohol was added. No dirty color now, but a beautiful deep purple. He has made, all unwittingly, the first synthetic coal tar dye.

And now that Perkin had shown the way, other dyes were synthesized, indigo, alizarin and then, later, the hundreds, perhaps thousands, that we know today; dyes valuable alike to the scientist and the man in the street.

As Punch conservatively put it

There's hardly a thing that a man can name  
Of use of beauty in life's small game  
But you can extract in alembic or jar  
From the "physical basis" of black coal tar—  
Oil and ointment, and wax and wine,  
And the lovely colors called aniline;  
You can make anything, from a salve to a star,  
If you only know how, from black coal tar.

Now we have drugs to relieve pain, to be used for fevers, as anesthetics or as antiseptics; all these because an eighteen-year-old boy wanted to be a chemist instead of an architect.

## ON DRYING

Great strides have been made in recent years in producing Printing Ink that will dry faster on the paper without corresponding acceleration on the press. However, in spite of all the Printing Ink Maker can do, there are conditions over which he has no control, for which the pressman must make due allowance. The same Ink may vary in its drying time from the following reasons:

- 1—Due to a rise or fall in temperature.
- 2—Due to a rise or fall in humidity.
- 3—Variation in the amount of Ink carried (the film thickness).
- 4—The absorption qualities of the paper.

There are differences in the drying rate of an Ink on different papers of the same class. The pressman is always wise in making an advance test for drying before putting Ink on the press. A simple test may be made by patting some of the Ink on the paper to be used, and leaving between the pages of a book over night. Ink will dry faster if left exposed to the air than if left in a pile, and the pages of a book will approximate the pile for the test.

Sometimes a chalky effect is mistaken for non-drying. It is caused usually by the paper absorbing more of the vehicle and leaving too little on the surface to bind the pigment to the paper. Additional dryer, or additional heavy varnish, or both, may be added to an Ink to prevent this condition.

In addition to this, every pressroom should keep a supply of Dryer, to be used when occasion requires it. Dryer should be added in careful proportions, preferably by weight.

There are two standard Dryers—English Paste Dryer and Oxylin Dryer. The English Paste Dryer (made exclusively by Canada Printing Ink Co. Ltd.) is a carefully balanced combination of Lead and Manganese, containing not less than three per cent metallic content. It is, however, unique in that it contains a reserve of inactive metallic content, which gives it stability and uniformity, and adds to its popularity. It is supplied in two bodies, one for the printing trade and heavier for the offset trade. It is a safe dryer for all Inks.

Oxylin Dryer is a Cobalt Dryer with an active metallic content of not less than ten per cent. Because of its higher metallic content it is a more powerful drying agent and smaller quantities are needed to give drying action similar to Paste Dryer. It has, however, a reddish color, which makes it unsuitable for tints or delicate colors. It is most desirable for Inks used on bond or hard finish papers, or where gloss is desired. It should be used most sparingly in Inks that have to be over-printed with other Inks. Generally speaking, about one-third the quantity of Oxylin is required to achieve the same drying action as Paste Dryer. Oxylin is popular both with the letter-press and offset trade.

The recent introduction of "Crusader" Inks is the story of drying of a different sort. These Inks set quickly without the use of regular drying agents. They do not crystallize—but that's a story to be told another time.

# CANADA INK

## CORONATION COLOURS

The British Colour Council have announced eight Coronation Colors—Coronation Red, Coronation Blue, Coronation Gold, Coronation Green, Marlborough Blue, Holyrood Green, Buckingham Lilac and St. James Rose. The colors, together with their names, are the copyright of the Council and may not be reproduced in any other form of color card without permission in writing. In sponsoring colors for the Coronation the British Colour Council took into consideration, not only the historical associations of the colors but also their usefulness for contemporary needs. The four pastel shades are named after royal residences. The following information, a description of the colors, is supplied by the British Colour Council.

### CORONATION RED

This is a red which rightly comes under the heading of Crimson. Originally, and for a long time, it meant solely a bluish-red dye derived from the Kermes insect.

The colour was used by the Hebrews and all races of the Orient and has at all times been associated with high rank and ceremony. The rich brocades of the Medicis and the crimson of ecclesiastic robes recall its use in Gothic and Renaissance times, while throughout later European history it has held an important place in ceremonial dress and decoration. It is used to-day as the official Crimson of the British Army.

### CORONATION BLUE

This colour is slightly more red than the actual color of the Lapis Lazuli from which ultramarine was first derived.

It is found in brocades and robes of the East, as well as in mosaics and ceramics and rich stained-glass windows. It was a favourite colour of many famous painters of the early schools. To Britain its national significance is that it is the authentic "true" blue of the British Flag and the Royal Blue of Admiralty bunting.

### CORONATION GOLD

Gold and yellow are the most luminous of colours and, being the colours of the sun, carry the attendant attributes of splendour and radiance. Yellow was to the ancients the greatest of all colours, since it denoted that the wearer was a "son of the sun," and the wearing of gold or yellow was always a sign of high rank.

The colour shown is found in some of the finest works of art from Persia and China. Later, in European art it was often used in woven and embroidered fabrics and is also to be found in Majolica ware. Gold and yellow are often considered difficult colours to wear, but Coronation Gold has a softened quality which makes it generally becoming and adaptable to many purposes.

# CANADAINK

## CORONATION GREEN

This colour has always had a special significance for the people of the East. The commonest colour in Nature, green has for centuries been associated with tranquility and long life. In Europe green became one of the seven colours associated with Heraldry and the colour illustrated here is dyed to the original Vert used in the science of Heraldry in Britain from the thirteenth century.

## FOUR PASTEL COLOURS

MARLBOROUGH BLUE is named after Marlborough House, the residence of Her Majesty Queen Mary. Her Majesty's interest in all forms of fine art and in the application of art to industry is well known, particularly as evinced by her annual visits to the British Industries Fair.

The colour illustrated in the Council's book is a pale forget-me-not, and one which should find special favour in Coronation Year.

HOLYROOD GREEN, named after the Scottish Palace, shows another delicate pastel specially chosen for Coronation Year. This colour has been used from earliest times in decorative art, particularly in glass-ware, pottery and enamel.

BUCKINGHAM LILAC takes its name from His Majesty's residence. This colour has particularly interesting historical associations. It was used in the early middle ages in the production of the Aubusson tapestries. It was from this workshop that the tapestries were made for Rheims Cathedral.

During the eighteenth century the colour was freely used by such painters as Fragonard, Boucher and Lancret, who also produced designs for the clothes worn at the French Courts. From there Court fashions spread to other European capitals, and thus the colour came to be used by the "Bucks" of the Regency period.

ST. JAMES'S ROSE is taken from the "one and only" St. James of historical memory. The colour suggests the faded Vieux Rose of the period gowns worn in the romantic periods of bygone days. It is similar to a rose colour used in the Aubusson tapestries and was adapted for use in various decorative arts in the same way as the Lilac already described.

• • •

Official samples of the British Colour Council Coronation Colours may be seen at the Library of the Canada Printing Ink Company in Toronto. We shall not only be glad to supply information in connection with these colours but we can also supply you with Printing Inks and we recommend that if you propose to do any coronation printing that you adhere to the standard for colour as approved by the British Colour Council.

## COLOR VISION

Strange as it seems, from all the hundreds of tests which have been given by representatives of Canada Printing Ink Co. on so-called 'color blindness', we have had very little to say about the subject in "Canadaink".

Practically speaking the term 'color-blind' is an absolute misnomer. We should use the term either 'color-different', 'deficient in color vision' or the technical term 'dichromatic', which means seeing in two colors.

The condition referred to as 'color-blindness' is not a positive thing. Dichromats run through a large scale—some being only slightly deficient in color vision while others may be most marked. It is true that there are very few cases, comparatively, that are really 'monochromatic'.

The real difficulty in the situation is that the 'dichromat' is usually classed as being 'color ignorant'. He has been wrong so many times that he develops an inferiority complex and excuses his condition on the ground of ignorance. He has a marked inability to distinguish reds, greens and purples. His perception of blues and yellows is so keen that normally he will put the rest of us to shame. He is like the Irishman who had a short leg. This Irishman was always thanking the powers that be that one leg was longer. The 'dichromat' is not 'color blind'. He is equipped with a different color vision. He was born that way. He is neither ignorant, criminal nor a freak but just a poor, misunderstood individual who has a funny notion of color (so we think).

The whole subject of color vision is important because it largely determines one's taste in clothing, ties, cars, shirts, hose and almost everything in which color is a factor. If you have a marked deficiency in color vision you will not likely buy red or green ties for they will both look gray to you. If your deficiency is only slight you may buy ties of these colors but the rest of us would ordinarily consider them quite strong colors. They are not strong colors, however, to you, but grayed colors just to the extent in which you may be a dichromat.

Color has become a factor of such importance in our daily life that it is about time that we awakened to the fact that in this country virtually one man in seven does not see colors the way the rest of us do. He is so strange that he readily picks out greens and maroons where the rest of us can only recognize an ordinary gray. Yet we call him 'color blind'. He is laughed at so many times and dubbed ignorant of color that mostly he follows the line of least resistance and lets it go at that. Education in color will help him as well as it will help others because it will teach him to realize that there is a difference in his vision over which he has no control.

Tests for color vision should be made in our schools. Children at work with color blocks, papers and toys or doing even the primary art work may be classed by their teacher as dull or stupid if they are 'color blind'. The strange thing is that this condition is almost

confined to boys and men. It is quite rare among women. It is our opinion that literally hundreds of people in this country doing business every day do not see colors in the same terms as the rest of us do.

Color blindness, so-called, is an inherited condition. It cannot be changed and is not confined to any one color of eye. In a nation where most of the population is either blonde or brunette, a red-haired person may stand out as different. It is sometimes thought that so-called 'color blindness' is a handicap. Perhaps it is but not more so than a long nose or large ears. Let us regard it rather as a "natural" of just a different kind.

• • •

There are two ways in which you can make a good pad. You may be using the regular Padding Gums, and we will suggest that "Canada" is best, or you may use Padsfast, the ready-to-use cement.

• • •

### FISHIN'

Supposin' fish don't bite at first,  
What are you goin' to do?

Throw down your pole, chuck out your bait  
And say your fishin's through?

You bet you ain't; you're goin' to fish  
An' fish, an' fish, an' wait  
Until you've ketched a bucketful  
Or used up all your bait.

Suppose success don't come at first,  
What are you goin' to do?  
Throw up the sponge and kick yourself  
And growl, and fret, and stew?

You bet you ain't; you're goin' to fish,  
An' bait, and bait ag'in,  
Until success will bite your hook,  
For grit is sure to win.

—Montreal Craftsman.

• • •

Imperial Water Fountain Solution, Lith-Vilo Plate Etch, Densatone and Jiffy Developing Inks, and other products of the Litho Chemical & Supply Company of New York City, are popular in Canadian Lithographic circles. We carry them in stock for prompt delivery. Write for supplies or information.

## THE DAY'S WORK

A customer recently running a large process job was anxious to get it out and kept the staff going day and night. They reported that the Ink was continually filling in, especially on Process Red. The night man had a particularly bad time trying to keep the cuts clean. Naturally there was a complaint. Our service man noticed that the pressman had used lots of paper in the fountain to keep the Ink over the parts of the form where it was required. On examining the Ink he found that it was actually loaded with particles of paper. Removing of the wads and clean wash-up got the job going.

In cases of this kind metal fountain blocks are much to be preferred.

• • •

### EARLY CARE OF OFFSET PLATES

Every care should be taken in starting a new plate on offset machines.

Plates are sometimes spoilt before running two or three hundred impressions, and often put down to a poor transfer or faulty ink.

For the best protection of a new plate, especially if it has only been made a few hours, never crowd with a thin ink.

A good habit to get into, in mixing the color is to keep a knife full of fairly stiff color with a little No. 8 varnish and put across rollers in starting, and this will pick up any surplus oil or scum and keep the plate from plugging in, and also protect plate from any acid left in dampers from last job.

All etch should be kept out of water fountain up to five hundred impressions if possible, to give the ink a chance to get a firm grip into plate.

Sour gum in the gum sponge is also as bad as acid to a new plate.

For years offset printers have bought stiff, heavy-bodied black ink in an endeavour to get a strong and dense color as possible. In printing half-tones the stronger, stiffer ink gives improved tonal qualities. But as the body of the ink has to work in harmony with the moisture on the plate the pressman has had to keep the body fairly soft to prevent tinting and scumming in the blank areas.

• • •

Canadaink Chemists have now developed an Offset Black Ink with 25% more color strength, while still keeping the standard offset body. This means less reducing by the pressman with the resultant improvement in the appearance of the printed sheet.

Ask for Offset Black No. 940 and get sharper richer printing.

# CANADAINK

## SPEED RECORD

We have received information from a printer who claims that he printed five hundred circulars, padded them and delivered them within an hour. This was made possible by the use of **Crusader** Inks.

• • •

"The advisability of eliminating the dangerous experiment of mixing inks in the printing plant, was also stressed; as were the difficulties to be encountered through reducing the body of the ink and affecting the ratio of vehicle to color content through the use of compounds and oils. All inks should be supplied to the printer by the inkmaker without any necessity of mixing or reducing in the plant, insisted Hoch. The importance of properly set rollers was also touched on".

—From report of an address by Fred W. Hoch, at the Graphic Arts Research Convention, Washington.

• • •

In the bindery, Holfast Makeready Paste is just as welcome and worthy as it is in the pressroom. If you are not using Holfast, order a quart at once.

• • •

## GOOD-BUYING

"We also appreciate the good grade of ink you folks put out, and we always feel that when we use Canada Ink we have no worries. We buy by far the greater part of our ink supplies from you, though, of course, a shop of our size does not use an immense quantity of ink".

• • •

A customer, recovering from an illness, sends the following letter:

"The sickness was too long and the convalescence too short; the next time, I hope it will be the contrary. I know why I recovered so quickly, it is because I went to the printing plant once in a while and had a good smell of the Inks of Canada Printing Ink Co. Nothing like Tyton Black to relieve one's cold. It is true to say: "It always gives good impression."

• • •

Acheson's Opaque is carried in stock at Toronto, Montreal and Winnipeg. Two oz. and 10 oz. jars. Care should be taken to keep it from freezing during the winter months.

## THE NOON HOUR

The wisest men that ever you knew  
    Have never dreamed it treason  
To rest a bit—and jest a bit,  
    And balance up their reason;  
To laugh a bit—and chaff a bit,  
    And joke a bit in season.

—The Symbol.

• • •

Wife (at breakfast): "Could I have a little money for shopping today, dear?"

Husband: "Certainly. Would you rather have an old five or a new one?"

Wife: "A new one, of course."

Husband: "Here's the one—and I'm \$4 to the good."

• • •

## PROVERBS REVISED

Every picture yells a story.

The darkest hour is just before the pawn.

What the eye doesn't see the foot trips over.

Where singleness is bliss, 'tis folly to be wives.

One touch of sunshine makes the whole world skin.

There are none so blind as those who face strong headlights.

• • •

A story is told of the Toronto man who, not being a disciple of Isaac Walton, yet accepted an invitation from some of his friends to join them on a fishing trip to a famous trout club, not so many miles from Toronto. The amateur was equipped with rod and line, and some necessary flies but knew nothing about the art of fly-casting. He did not know, for instance, that each caster had his own particular fly, and each particular grade of fly has his particular devotee. The trout flies all have fancy names such as, Brown Hackle, Silver Doctor, Royal Coachman, and one member of the club was particularly strong on the "Montreal fly." The amateur joined the fishing party and all spent an eager time but without results. The amateur finally decided to put a piece of worm on his hook, since he was quite unsuccessful at the cast. He tossed the worm out with a splash, dragged it through the water and hooked a nice trout. As he landed it one of the enthusiasts called across, "That's a nice fish you caught, what did you have, Montreal?" The amateur replied, "No, Toronto."

# CANADAINK

The boneless tongue, so small and weak  
Can crush and kill, declares the Greek.

The tongue destroys a greater horde,  
The Turk asserts, than does the sword.

The Persian proverb, wisely saith,  
"A lengthy tongue, an early death."

Or sometimes takes this form instead,  
"Don't let your tongue cut off your head."

The tongue can speak a word whose speed,  
Say the Chinese, outstrips the steed.

While Arab sages this impart,  
The tongue's great storehouse is the heart.

From Hebrew wit the maxim sprung,  
"Though feet should slip, ne'er let the tongue."

The sacred writer crowns the whole,  
Who keeps his tongue doth keep his soul.

• • •

## ADVICE GUARANTEED

Cub reporter: I'd like some advice, sir, on how to run a newspaper.

Editor: You've come to the wrong person, son. Ask one of my subscribers.

• • •

"Doris, have you been drinking?"

"No, mother."

"But your breath smells of liquor."

"Yes, father just kissed me good-night."

"But your father doesn't drink."

"I-I-I know, mother, but the iceman drinks, and he spends a lot of time with our French maid."

• • •

"Funny," said the 'colonial' visitor to England, "that you have so many baby cars over here."

"Funny, nothing," retorted the Englishman, "isn't this the mother country?"

• • •

Many a tired business man who claims his baby kept him up all night isn't telling a lie.

## "ANY COLOR, SO LONG AS IT'S RED"

Apparently they have been "Seeing Red" in the Lake District, and here is a correspondent's report of a conference of representatives of the Lancashire and Westmorland County Councils:

Mr. Forbes, of the G.P.O., told the conference that the Post-Master-General was not disposed to alter the colour of telephone kiosks in the Lake District from red, which was approved by the Royal Fine Arts Commission. If an alteration was insisted upon telephones would not be erected at all.

A Councillor thereupon remarked: "It appears the Fine Arts Commission are the only people who have any brains on the matter. Red may be the best colour for London, but the City is man-made, the country is God-made, and we do not want this colour of Hades brought into the Lake District."

A lady member contended that the local authorities should have the right to decide what colour the kiosks should be painted. It was intolerable to be told there would be no kiosks if they were not painted red.

And so a protest against the red paint was made.

—Oil and Color Trades Journal.

• • •

Aldus Manutius (1494 A.D.), early printer of Venice, Italy, achieved fame and fortune as a book publisher. He was the first publisher to reduce the size of books from folio and quarto to the more convenient octavo size. His renown was such that he found the number of his visitors increase to such an extent as to seriously interfere with his work, and so he endeavored to curtail the length of their visits by placing over his workshop door the following (translated): "Whoever thou art, thou art earnestly requested by Aldus to state thy business briefly and to take thy departure promptly. In this way thou mayest be of service even as was Hercules to the weary Atlas. For this is a place of work for all who may enter." Good old Aldus!

• • •

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# CANADA COLOR CATCHES OILIC CONTRACTS COMING









